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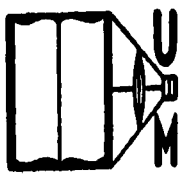

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FUNERARY STELAE FROM KOM ABOU BILLOU

by

Finley A. Hooper

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of the requirements for the degree of
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PREFACE

The study of the customs of the mixed population in Egypt during the closing years of pagan domination has been largely neglected. Easily available evidences of much earlier times have of course generally received first attention and attracted a wider interest. Furthermore the third and fourth centuries were a time of economic depression and general artistic stagnation for the country as a whole. The monuments of this period are poor in quality, being as a rule crude works which were oftentimes carelessly executed. The evidence which substantiates this viewpoint has been gathered from scattered sources and the widespread nature of these lower standards is well known. However, more exact knowledge from studies of particular localities is generally lacking. The grave stelae presented by this paper are a partial answer to this need since they are an expression in the art and language of a particular area of the local customs with respect to proper monuments for the dead. It is perhaps of equal importance that while these stelae represent only one locality at a particular time, they nevertheless incorporate ideas which are as old as Egyptian history itself.

In this study my approach has been from an historical standpoint, and I have welcomed the opportunity to explore in a field that has received little previous attention. Moreover, this investigation has provided me with new interest in the related fields of art and archaeology. Finally the study of ancient customs by means of original monuments is to me a rewarding experience in itself.

I would like to express my gratitude to my sister for her aid in preparation of the manuscript; to Mrs Elizabeth Riefstahl, Librarian of the Brooklyn Museum, Dr. Louise A. Shier and Dr. Elinor M. Husselman for their many helpful suggestions; to Professor Albert Hyma for his kindness in reading certain chapters; to Professor Herbert C. Youtie for his very helpful guidance; and to Professor E. E. Peterson for generously giving me his help and advice in my work at the Museum of Archaeology.

Finally I would like to offer my sincere thanks to Professor A. E. R. Boak for the careful direction he has given me throughout my graduate studies.

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INTRODUCTION

The funerary stelae[1] presented in this paper were recovered by the University of Michigan excavations in Egypt during the season 1934-35. They are now a part of the collections of the Museum of Archaeology in Ann Arbor.

These stelae were found at Kom Abou Billou in the province of Behera and are related to others from this provenance, which have previously been published. Edgar, Milne and Gauthier catalogued and discussed many stelae of this type which are in the Cairo Museum.[2] Others in the same collection were the subject of a recent paper by Professor Zaki Aly of the University of Fouad I.[3] The Guide to the Egyptian Galleries of the British Museum lists two stelae from Kom Abou Billou.[4] According to Breccia's catalogue, there are a few examples of similar reliefs in the Graeco-Roman Museum in Alexandria.[5] In addition, the Brooklyn Museum[6] and the Chicago Museum of Natural History[7] have each published monuments which appear to be related

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1 The term stele is a Greek word for a slab of stone usually rectangular in shape which is used for recording an inscription or as a marker, sometimes ornamented, for a tomb. The size often varies a great deal depending on the time and locality. The top of the stone is very often rounded. Because the Kom Abou Billou stelae were fitted into the rear of niches, the edges were hidden and so the stones more irregular in shape than other types which were simply hung against a wall or placed on a pedestal. The latter type were sometimes inscribed on all four sides making full use of the available space.

2 C.C.Edgar, Greek Sculpture; J.G.Milne, Greek Inscriptions; C.C.Edgar, "Some Greek Inscriptions", Annales du Service des Antiquites de L'Egypte, XV,pp.105-112; Henri Gauthier, "Steles funeraires de Kom Abou Bellou", Annales du Service des Antiquites de L'Egypte,XXI, pp, 203-211

3 Zaki Aly, "Some Funerary Stelae from Kom Abou Bellou", Bulletin de la Societe Royale d'Archeologie d'Alexandrie, No. 30.

4 Evaristo Breccia, Alexandrea ad Aegyptum, p. 156.

5 British Museum, Guide to the Egyptian Galleries: Sculpture, pp. 287,8

6 Brooklyn Museum, Late Egyptian and Coptic Art, an Introduction to the Collection in the Brooklyn Museum, p. 17 and pls. 11 and 12.

7 George T. Allen, ed., Egyptian Stelae in Field Museum of Natural History, p. 76.

to the present collection. The Royal Ontario Museum of Archaeology has kindly furnished photographs of two stelae in its possession which closely resemble those under discussion.

The present collection of one hundred and ninety-four stelae is the largest number from Kom Abou Billou ever to be considered as a group and for this reason provides an excellent opportunity for comparison with other studies and for arriving at new conclusions.

Kom Abou Billou is the modern name of the site of the ancient city Terenouthis which is located on the edge of the western desert between the railroad stations El Khatatba and Kafr Dawud at a distance of about forty miles northwest of Cairo.[1] The preliminary work at this site began in February of 1935 and the actual excavations were carried on between March 1 and April 20 of that year. The site which was perhaps entirely given over to burial purposes, was almost completely destroyed many years earlier by the sebbakhin. Only a small area in the southeast corner was spared and it was here that the stelae were recovered.

The area excavated measured approximately 25 meters from east to west and about 20 meters from north to south. It was bounded on the south by the presence of a Decauville line belonging to the Egyptian Salt and Soda Company which was then in use for the transportation of the natural salt mined in the desert a short distance to the west. The regular caravan route to the Wadi Natrun and the modern Coptic monasteries located in that area, follows this railway line for a short distance. Doubtless it marks the ancient caravan route to the same Wadi from the Nile cultivation.

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1 These stations are located on the branch line of the Egyptian State Railways which runs between Teh el Barud and Cairo.

To the west and north of the excavated site were the earlier burials of the late Ptolemaic period and among their ruins was found a small stone funerary chapel with empty stone sarcophagi. This particular area had been enclosed by large temenos walls which although badly damaged were even now, in places, three and four meters thick. They varied in height from one to six meters. Scattered remains of these walls lay on all sides of the temple area. The walls were made of very dark colored mud and large bricks of the usual Ptolemaic size. The entire area within this enclosure had been thoroughly plundered and apparently as the robbers worked they threw the debris back over the sections already cleared. One large stone tomb was uncovered at a depth of about four meters. A few ushebti and late Ptolemaic amulets were found in it, but there was also a modern Egyptian turia which gave evidence of recent plundering.

The site where the stelae were recovered was located on the edge of the town and outside the area where there were ruined house walls. It was rectangular in shape and sloped very gently to the east with about six meters in the center being almost level. At the northern boundary were large banks of sand and under these many tombs were found about two meters below the surface.[1] The bases were approximately two meters above the virgin desert. These tombs were quite large and most of their niches faced eastward. The niches in the tombs at the high level lacked stelae.

Many burials were found between the tombs, but none inside. Several of them retained evidences of wooden coffins which had completely disintegrated. In one case, the head of a skeleton, which pointed to the east,

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1 The observations and measurements are taken from the records of the University of Michigan excavations in Egypt.

extended under the western end of a tomb and since the body was laid diagonally, the feet fitted into a niche of another tomb southwest of it about 90 cm. away. A different burial, shown in Plate IV, was found in between two tombs and one meter from the top surface. The head in this case was to the west. The body wrappings had been covered with plaster and then colored mainly in reds and blacks. The coffin was 1.63 meters long.

The first three plates in the Appendix provide a general view of the area: Plate I is a photograph taken when looking toward the southwest; Plate II looks toward the north, and Plate III, the west.

The tombs were all of mud brick with red brick being used occassionally in the niches. The majority, of which Plate I shows good examples, were built upon an almost square brick platform, similar to the temple podium used by the Greeks, and had superstructures of varying shapes. Others rested directly on the ground level with straight sides and rounded tops as shown in Plate VIII. The front sides of these tombs, which lacked the podium, were covered ordinarily with white plaster and painted in various colors.

The niches which contained the stelae usually faced to the east. Although the majority of the niches were round-topped, many had a rectangular shape and in one case the walls of the niche sloped to a point. In the latter instance, the floor was covered with red paint and the plastered walls were cream colored. There was no stele at the back of the niche, but the wall was decorated with a red band around the edge. In other cases where the stele was missing, there was often found in its

place a broken potsherd or piece of faience.[1] In one mound there were two small niches facing south and at the back of each niche was a terracotta figurine of the "Totenweib" type. There may have been no stelae purchased for these niches or if provided they may have been stolen.

The most common type of tomb had a pyramidal top and was built on a foundation platform with a sacrificial altar platform in front. The tombs numbered 7 and 8, are shown in Plate V and will be discussed in detail because they show the average size and arrangement of this pyramidal type. These particular tombs are also among the best preserved. They formed a pair built at right angles to each other with No. 7 facing north and No. 8, east. In each case there was a mastaba built against the side of the superstructure at a short distance above its base. The mastaba for No. 7 was 22 cm. high and extended out 32.5 cm. in front of the niche. No. 8 had in addition to a mastaba a table of offerings which could serve both tombs. The mastaba and table made for No. 8 were 8 cm. above the mastaba in front of No. 7. The common table extended 1.08 meters out in front of No. 8 and 95 cm. in front of No. 7. The top of the table was higher than the base of the niche of No. 7 which was constructed in the usual way with its base on the level with the mastaba in front. The preceding description indicated that No. 7 was probably built first.

Tomb No. 7 was 1.70 meters high and rested upon a foundation platform formed by the two lowest courses of bricks. The superstructure came almost to the edge of the platform. The base of this superstructure was 1.73 meters by 1.95 meters. It's sides were perpendicular to a point 48 cm.

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1 A particularly intersting piece now in the University of Michigan Museum of Archaeology is of a blue dove measuring 11.5 cm. high and having a maximum length of 17 cm. The head is missing.

above the mastaba in front. Beginning at this height the sides sloped sharply to a flat top which measured 40 cm. by 30 cm. No. 7 extended 23 cm. in front of the east face of No. 8 and between Nos. 7 and 8 there was a space of 13 cm. The niche located on the north face of No. 7 measured 26 cm. wide, 26 cm. deep, and 36.5 cm. high.

Tomb No. 8 was the same shape as No. 7 and was 1.50 meters high. It had an arched niche which was 33 cm. wide, 40.5 cm. deep and 45 cm. high. Apparently there had not been room for one large platform upon which to build these two tombs.

Plate VI shows an excellent example of a tomb with a platform base. The tomb, No. 6, faces east and was built with a platform 43 cm. high. The platform extended 60 cm. in front of the superstructure which measured 1.92 meters square at its base, rose vertically to a height of 48 cm. and then sloped sharply to a flat top. The eastern face was fitted with an arched niche 43 cm. wide, 38 cm. deep and 57.5 cm. high. The ceiling of the niche which did not have a stele, was made of burnt brick with a cornice projecting from the upper course. Plate VII shows the front of this tomb. From the top of the cornice of the niche to the platform was 72.5 cm. There are one or two other cases of this cornice type niche.

Tomb No. 5 which is seen in Plate III, was built upon a foundation platform and had an octagonal superstructure and flat top. A stele, Cat. no. 181 was found in the niche of this tomb. The platform for the offerings was not directly in front of the niche but about 5 cm. off center. The top of the table of offerings was concave and blackened by burnings, perhaps from oil used in sacrifices and lamps.

Mounds No. 10 and 11, shown in Plate II,[1] almost constitute a single tomb with two niches. It was impossible to determine their exact original shapes, even though the brick platform in the slope above, which had apparently extended over them, was removed carefully brick by brick. This brick platform may have been part of a later house tomb, but the sebbakhin had so thoroughly destroyed the area that no evidence could be gathered. Nos. 10 and 11 give the appearance of two round topped tombs built side by side. The junction line between them was marked by three burnt bricks, one at each end and one in the middle. The table of offerings was directly in front of the tombs and midway between the two niches.

Tomb No. 12 at the upper left of Plate I has an unusual shape. While the top was pyramidal it was more elongated than usual with the ends narrower than the sides. The north-south measurement was 2.07 meters. The long sides in front and back were 4 meters and the top of the superstructure was 80 cm. above the mastaba. It was built at a high level with earlier tombs beneath it.

Plate VIII shows two round topped tombs that were found at the southern end of the excavated area. The average height of these mounds was about one meter and the width was about one meter at the base. Their length was close to 1.50 meters. Each had a table of offerings, which measured 17 cm. high, 60 cm. wide, and about 80 cm. long. Both mounds faced east and the one on the left had a rectangular shaped niche. The top of the mound on the right, including the upper

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1 Nos. 10 and 11 may also be seen in Plate V.

part of the niche, was missing. The faces of the mounds were covered with white plaster and decorated with designs in red, green, and blue. The decoration of the one on the left is mainly floral and geometric in design. Some details of the face of the tomb on the right are seen in Plate IX. The panel on the left shows part of a figure and a seated jackal. Very little remains of the panel on the right. The decorative work below the level of the niche has a distinctly Alexandrian flavor. Of special interest are the baskets of flowers shown at either side. Similar representations are sometimes found on the stelae.

The round topped mound shown in Plate X has many interesting features. It is in general a tomb of the same type and size as those just described, but the panel decorations are of special interest. The panel on the right of the niche shows a man seated in a small boat and in the panel on the left a figure, who appears to be holding a flower, stands beneath an arched black band. The boat, arch and flower are features which also appear in the reliefs of the stelae found in the tombs. The painted jackals, shown seated in profile on each side of the face of the tomb, were without question one of the most popular forms of symbolism in the funerary art of this period.

When turning our attention to the stelae themselves, one of the first problems concerns their dating. The answer is always interesting, but usually difficult. In the present case, however, we are fortunate in having good epigraphical evidence. In certain of the burials at the lower levels, coins were found which had been placed in the hands of the deceased.[1] Curiously enough, in a few instances, the coins were placed in rows from

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1 There is no question that this holding of coins is related to the Egyptian and Greek traditions whereby the dead are equipped with fare for the ferryman who carries them into the beyond. In ancient Greece the fee was placed in the mouth of the dead for the ghostly Charon.

the chin down over the abdomen.[1] In other cases they were beneath the skeleton. It is important to note that this evidence was found in burials at the lower levels where the stelae were also most frequently found.

Many of the coins were of course defaced and give only the name of the emperor. In some instances the name is also missing, but parts of the design give a clue to the approximate date. A large number of the coins date from the reign of the Emperor Tacitus (275-276 A.D.) and there are numerous examples for each of the following emperors through the time of Constantine I (305-337 A.D.). There are a few coins from earlier reigns like that of Claudius Gothicus (268-270 A.D.) and one or two which belong to Constantine II, who ruled until 340 A.D. These, however, represent the dwindling off at both ends of the central period. The evidence as a whole, allowing perhaps thirty years as the life of a coin in circulation, would therefore date these burials in the last quarter of the third century and the first half of the fourth.

It is a matter of interest to note that some very much earlier coins were occasionally found with the others. The earliest of these are one or two from the first century, dated in the reign of Claudius (68-69 A.D.). Other coins including those of Vespasian, Marcus Aurelius, and Commodus testify to the saving habits of the people in this locality.

Edgar did not have the advantage of coins nor a mass of inscriptional material in his effort to date other stelae of this type.[2] The present collection from the excavations can, however, be dated from numismatic

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1 Coin nos. 71-84 and 85-142 in the University of Michigan Museum of Archaeology collection were found in this fashion.

2 Edgar, Greek Sculpture, .

evidence which is strongly supported by the inscriptions on the stones. The value of the latter material is of course limited by the fact that only the year of the reign and not the name of the emperor is given. This provides little help in exact dating except in the case of the longer reigns. If the year in the inscription is any number up to six, the stone might be attributed to several emperors, including Probus (276-282 A.D.) whose coins are, in fact, among the most numerous at this site. Inscriptions where a later year is indicated would fit into fewer cases and the three stones where the year is twenty must be assigned either to Diocletian or Constantine I.[1] The single case where the year is twenty-four,[2] can only be assigned to Constantine I. Although periods of co-emperorship were common in this period, there is only one inscription where there is any possibility that reference was made to such a situation. In Cat. no.114, there is evidence of two years being recorded. The years given are probably five and six and might refer to the co-emperorship of Diocletian and Maximianus. It is significant in this connection that the coins found in the burials do not have double years, but are only for a single Emperor.

In short, although in the entire collection there are only thirty-four stelae which record a definite year, the inscriptions are nevertheless important since they confirm the more exact evidence of the coins.

The stelae from Kom Abou Billou are dated by the above discussion as belonging to a period about which very little is known concerning the

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1 Cat. Nos. 90, 136, and 171
2 Cat. No. 63.

customs of funerary art in the scattered local schools of Egypt.[1] Maspero, when writing on this subject, refers to the various divergencies in carrying out the past traditions. While maintaining that the only new representations in funerary art which appeared were simply new expressions of ancient theories, he nevertheless suggested that the stelae of this time would be worthy of investigation. The present study of a collection from Kom Abou Billou is a contribution in this field.

1 It would be difficult for any study of funerary stelae to assume independence of the interesting and very complete survey of the subject which Maspero interspersed in his guide to the Cairo Museum. The wealth of Egyptian monuments from all ages and localities available at the museum enabled him to speak with convincing authority on the development of this tradition in Egypt. Attention will be drawn to certain of his conclusions in Chapter I.

CHAPTER I EGYPTIAN AND GREEK TRADITIONS OF FUNERARY ART

Perhaps the first impression given by the stelae from Kom Abou Billou is that they represent a curious mixture of Egyptian and Greek forms. It has been felt advisable therefore, to include in this paper a brief study of these two traditions in funerary art.

I. The Egyptian Tradition

The preoccupation of Egyptian art[1] with the burial of the dead and concern for the afterlife is too well known to require demonstration. Out of the wealth of available material on the subject, we are concerned primarily with relief sculpture as applied to funerary stelae. Ivory handles for flint knives are probably the earliest type of sculpture in Egypt, and are dated from the middle pre-dynastic period.[2] Sculptured stone maceheads and slate palettes may also be included in the first examples, and show that at the very beginning, many of the artistic conventions to be followed throughout the Egyptian tradition, were already established. The face in profile with the front view eye and the body in frontal position with legs and feet in profile were in use at this time.[3]

In the Old Kingdom, relief sculpture became the major decoration of the tomb chapels,[4] and it was during this period that hollow relief (relief

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1 Egyptian art is generally related to certain major divisions of time beginning with a sequence of dynasties. A list of these periods is available in the Appendix.

2 Sir E. Denison Ross, ed., The Art of Egypt Through the Ages, p. 7,8. Also see p. 87, fig. 1.

3 Margaret A. Murray, The Splendour That Was Egypt, p. 264-268. For the earliest period see pls. lxvii and lxviii.

4 There is an extensive treatment of the relief art of each dynasty in William S. Smith, A History of Egyptian Sculpture and Painting in the Old Kingdom.

en creux) came into use. Almost ninety p rcent of the stelae from Kom Abou Billou exhibit this method. Hollow or sunken relief means that the entire background was not cut to a lower level as in the familiar bas-relief, but that the stone was merely cut away around the outline of the figure.[1] The method saved a great deal of time and was of course much cheaper. However, it does not necessarily follow that this method of cutting must always be associated with poor work. The plates in William S. Smith's book, Egyptian Sculpture and Painting in the Old Kingdom, readily show that the modelling of the figures in connection with either type was very skillful. On the other hand, it is apparent that latter day stone carvers favored hollow relief for the purpose of supplying a cheap product for the market. The stelae from Kom Abou Billou are a good example.

In the beginning the Egyptians buried their dead in pits dug in the ground. A mound of dirt above the burial marked the spot. Before the first dynasty the mounds were sometimes faced with brick, and the bench like structure of the mastaba developed from these crude beginnings. A niche usually placed on the east side of the latter structure gave the dead an opportunity to commune with the living. Water and food jars were placed in these niches at the time of feasts, or regular offerings. In later times a large rectangular stone was attached at this spot as a "false door"[2] and it was over this door of the early mastaba that the stele first came into use. From the beginning, the stele was a slab of stone with a list of offerings. The stele of Rahotep in the British Museum, although dating from the iv-th dynasty, is a very good example of this early type.[3]

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1 A majority of the plates accompanying this text exhibit this method.

2 Henri Frankfort has an interesting discussion of the development of the "false door" in his book, Ancient Egyptian Religion, An Interpretation, p. 93, 94. See also fig. 21.

3 William S. Smith, Egyptian Sculpture and Painting in the Old Kingdom, pl. 33, a.

With time, the mastaba, growing in size, acquired a chapel chamber and the false door was placed on the west wall of this room. The deceased was buried in a chamber deep underground, and an identical statue of him was placed in a small room adjoining the chapel. This statue was for the purpose of providing a habitation for the so-called Ka of the dead man.

The Ka concept is a hard problem in Egyptian theology.[1] Any definition must take account of how the Egyptians represented the idea with statues, which were in most cases exact likenesses of the deceased. Certainly the Ka represented a form of belief in the otherness of man. It has often been called a man's spiritual double. While for us such an idea suggests an "immortal soul", this would not adequately describe what the actions of the Egyptians indicated. The regular offerings of food for the Ka would mean dependency on the living for existence, and this introduces an entirely new idea. With respect to the statues, one point is apparent, and this is the necessity for likeness in the face. This emphasis on portraiture became so ingrained in Egyptian art that it only breaks down in degenerate times and places. The reliefs from Kom Abou Billou are once again a good example of this degeneracy.

The decoration of the tomb chapels themselves is important to our study. The false door and table for food offerings are the central features, but the wall decorations also have importance. The rules for the subjects of the reliefs were set according to a rigid formula and had to be met if the proper result was desired. It is interesting that not only the offerings themselves were depicted, but also the various steps in preparing them. For instance, the stages leading up to the making of bread were

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1 For a detailed review of the viewpoints on this subject see Budge, The Mummy, p. 340, note.

sometimes depicted. Thus scenes showed men ploughing, sowing, reaping, and binding the wheat into sheaves.

The false door was at first a part of the chapel wall itself, which was built of stone blocks fitted together, but later was regarded as a separate object from the rest of the construction. It then became simply a slab of doorshaped stone fixed to the wall. The resemblance to a door was gradually lost, and the surface became plain except for the scenes and inscriptions grouped on it. The essential scene was originally the deceased sitting before a table with the formula of prayer to the two gods, Osiris and Anubis, on either side of him. Later were added portraits of the family who made the offerings, and who formerly had only been shown on the wall adjoining the stele. Thus the false door itself had evolved into a stele, and in this form continued to mark the spot where food offerings were to be laid for the Ka of the deceased. This idea is made clear by the tomb chapel of Maruruka-Mari[1] of Sakkarah where the statue of the deceased stands in front of the stele with the left foot forward as if about to advance into the chapel. Two very ancient stelae from the Old Kingdom which are not in the Cairo Museum show this transitional stage of the stele.[2] In each case the inscriptions record the name and estate of the owner who is represented as seated at a low table on which his meal is served. On three sides of him are carved appropriate food offerings and belongings. On the door posts in rows one above the other, are the servants who bring the provisions.

It is of importance to note that the inscriptions on these very early stelae ask protection not only of Osiris, but also of Anubis, whose symbol is the jackal. These two gods were especially related to the origin of

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1 G. Maspero, Guide to the Cairo Museum, 4th ed., fig. 1.
2 Ibid., p. 40, Nos. 60 and 61.

funeral rites. It was Anubis who had invented the processes of desication and swathing, which meant that the body and with it the Ka could be sustained for an indefinite period. On the other hand, it was through Osiris that the dead passed from the darkness of the first stage, and returned to the sunlight of the world. Of particular interest is the fact that Anubis was prominent from the beginning, since the jackal is a very common representation on the stelae from Kom Abou Billou.

The necessity of feeding the Ka regularly appears to have been a result of two universal attitudes toward death: reverence and fear of retaliation.[1] In any case, the impossibility of constantly supplying food for the Kas of a growing list of ancestors, ultimately led to the acceptance of the idea that appropriately said prayers in the proper place, would mean the same thing. In this connection, it is apparent that according to the accepted belief, upon the proper recitation of the formula, the dead man's double would immediately receive the double of the provisions.[2] Thus the stele eventually became by itself a sufficient substitute for the chapel, including its elaborate decoration. For this reason the position and titles of the owner, along perhaps with something of his ancestry, were included on the stele. In short, at this early time, the minimum for an Egyptian stele included a likeness of the dead, his name, and a representation of food offerings. At Kom Abou Billou that much at least remained.

According to Maspero, the pious Egyptian not only considered it a good work to recite the proper formula given on the stele of a predecessor, but also felt that he received merit for himself from the gods, and further

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1 The Heathens by William Howells is a recent very fine study of primitive religions and describes some interesting parallels to early Egyptian practices.

2 The analogy between the so-called double of the provisions and the concept of substance as defined by the Scholastics might be worthy of further investigation.

the hope that others would do the same for him in time. The request to passers-by to recite the formula furnishes the reason for the custom that developed of erecting two stelae. One was left in the grave with the mummy; the other would be placed either in a temple or some sacred area where it would probably be seen. This is a significant point, and the stelae from Kom Abou Billou might possibly represent a similar idea. On the other hand, while food was also placed before these later stelae it is impossible to know whether the mourners who put it there believed that the Ka of the deceased inhabited the mounds. There is no offering formula present to suggest that a stranger might participate in a ceremony, but the eulogistic inscriptions on the stelae do indicate a desire to present the deceased in a favorable light.

In ancient times one of the favorite places for setting up an extra stele was at Abydos, the site of one of the great tombs of Osiris. Here it became customary for all who could do so, to raise a mausoleum or dedicate a stele either to themselves, or to relatives already dead. The popularity of this particular spot was enhanced, not only by proximity to the tomb of the great god of resurrection, Osiris, but also its closeness to a narrow valley said to be the passage to the famous western waters through which the sun's barge steered before plunging into darkness. Some of these stelae are found as early as the vi-th dynasty, but it is not until the Middle Kingdom that they multiplied so rapidly.

Perhaps the major difference between the stelae of the Old Kingdom and those of the first Theban Empire, is to be seen in the great number of the round topped stelae in the later period.[1] The use of the arched frame spread

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1 Maspero, Guide, p. 83.

during the Middle Kingdom, and ended by becoming customary all over Egypt. Although some of the stelae at the beginning of the xi-th dynasty still retain the suggestion of a false door, this idea so far as any detail is concerned, is eventually abandoned. Maspero's case for the shift from rectangular to round topped stele, may be stated briefly as follows: The Memphite tomb is based upon the mastaba shape with flat roof and rectangular shape of doors and chapel. The stele which took its place naturally preserved the rectangular shape. On the other hand, the Middle Kingdom tomb either was built of mud bricks with a rectangular base crowned by a little pyramid, or was a rock-hewn type with vaulted chambers as at Beni Hassan. Since the pyramids had arched doors, it was only natural, according to Maspero, that the stelae which summarized these tombs should be round shaped.

The stelae of the Middle Kingdom continued the emphasis on scenes showing offerings of food, and were generally covered with incised scenes of the wife, sons, and daughters with uplifted hands in adoration before the deceased.[1] The winged disc was one of the most prominent forms of decoration, and was easily adapted to the upper section of the round topped stele. The inscriptions in this period differ from the Old Kingdom by the great increase of additional information about the past life of the deceased, including perhaps even a brief account of his career. In rare cases, personal characteristics were mentioned.

In the New Kingdom, Osiris and Anubis again became prominently represented. According to further elaboration of doctrine, they now fed

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1 Examples of stelae of the Middle Kingdom may be seen in: John Garstang, The Burial Customs of Ancient Egypt, figs. 191-195; W.M. Flinders Petrie, Abydos, II, pls. xxx, xxxi. Especially to be noted in connection with these stelae are the rounded tops, use of hollow relief, incised arched frames, and the uplifted hands attitude.

the Ka which was able to wander from the tomb. Thus they are seen standing or sitting before a table piled with offerings.[1] The deceased and his family also continue to be pictured, but the exact arrangement is by no means rigid, and Budge points out that in many cases the family character of the stele is gone entirely.[2]

The proper place to erect the stele in the New Kingdom tombs varied. It was most often either put at the head or foot of the coffin, but at times stood in the corridor outside the mummy chamber. Such relaxation with respect to the proper place for the stele, might be considered the first hint of the time to come, when its use at all became a matter of form.

After the New Kingdom, the relief art of the stele entered a period of slow decline characterized by conventionalizing of the old tradition, and later the addition of certain Greek forms. Maspero's study shows no alterations in the nature and functions of the stele between the New Kingdom and the Saitic period. On the contrary, the funerary stele continued in the direction set as far back as the xii-th dynasty with the one difference, that the formula took on various new forms and represented a wider divergence with respect to detail of belief concerning the future life. In some examples, the deceased kneels imploringly before the black jackals who will guide him into the other world, and in others before the solar barks into which he is about to enter for his journey to the beyond. But the scenes of the deceased before the food offerings, and the adoration of Osiris and Anubis, continue as the most frequently used subjects.

Composite type stelae are not unknown, and Maspero describes one which

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1 For examples of stelae of the New Kingdom see: Petrie, Abydos, II, pl. xxxii; Caulfeild, The Temple of the Kings, pls. xxi and xxii (Note especially the prominence of the jackal in these stelae); Petrie, Tombs of the Courtiers and Oxyrhynkhos, pl. xxxi.

2 Budge, The Mummy, p. 445.

is rectangular in shape with a cornice and apparently harks back to the false door of ancient times, but which also features in the center another stele with a round top. The ideas of both types are thus combined, and Maspero sees in such cases varieties of personal belief, which by this time had become very numerous.

A note should be added about the stelae of non-funerary character. Especially important is the picture of the individual in adoration before a god in gratitude for some favor. This type is not confined to royal stelae and the Cairo collections also include those raised by poor people of middle or lower classes, which are described by Maspero as "generally rough shaped slabs of stone, with but a slight design, mediocre carving, and short inscription".[1]

A new feature was commonly introduced on funerary stelae about the end of the Saitic period. This was a representation of the sky, curved to fill the top of the stele, and forming the vault of heaven where the sun's disc hangs.[2] Maspero suggests that this same representation was also at times spread out flat, and placed in the lower part of the round, where it made a stand for the jackals and the boats. His argument is on good ground where the lines at each side take the shape of a sceptre used by the genii of the four cardinal points to prop up the sky and keep it in place.

From the beginning of the Saitic period, that is to say the xxvi-th dynasty, the history of Egypt is connected with that of other people. Here we are primarily concerned with the influence of Greek thought and customs.[3] It was during the xxvi-dynasty that Egypt entered into regular commercial

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1 Maspero, Guide, p. 120.
2 Petrie, Tombs of the Courtiers and Oxyrhynkhos, pl. xxxiii.
3 J.G.Milne, "The Greek Gods in Egypt", The Classical Association of Ireland, (Summary of a lecture read in Queen's University, Belfast, Feb.17, 1911) This article is especially good for the identifications which took place between Greek and Egyptian deities.

relations with her neighbors on the east and west, and began to allow strangers in her country. Yet in spite of the beginnings of foreign influence, Saitic art and religion were both characterized by a revival of ancient ideas. Mrs A. A. Quibell writes: "It was a regular Renaissance and the admiration of the Twenty-sixth Dynasty Egyptians for the work of their ancestors of 2,000 years before is something like the awaking of Europe in the sixteenth century to the beauties of Greek art and literature. Priesthoods were revived at the pyramid temples which had been abandoned for so many ages, restoration and repair were extensively carried out, the old formulae of the tomb inscriptions were introduced, and the style of the Old Empire sculptures was copied on the tomb reliefs."[1]

The Ptolemaic rulers of Egypt were tolerant of the native religion, and nothing prevented the funerary customs from continuing in the former style.[2] Nevertheless, from the beginning of the period, the Greek forms began to occasionally influence the native art. The tomb of Pet-Osiris, which is located near the village of Dirwa, west of Mallawi, is an early example.[3] The decoration of the tomb is mainly Egyptian, but there are many colored reliefs which obviously introduce Greek forms and techniques. Some of the figures are treated with a freedom completely foreign to the Egyptian tradition. The lists of offerings, and hieroglyphic symbols are of course purely Egyptian, but other decorations including the mowing of the harvest are treated in a natural style.[4]

A later example of Greek influence is a grave stele in the Cairo

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1 Annie A. Quibell, Egyptian History and Art, p. 139.
2 Ahmed Bey Kamal, Steles Ptolemaiques et Romaines, II (Plate). Note especially the rounded tops, uplifted hands, tables of offerings, and reclining jackals.
3 See Gustave Lefebvre, "Un Bas-relief Grec dans un tombeau Egyptien", Monuments et memoires, XXV, 1921-22, pp. 211-227
4 Ross, The Art of Egypt Through the Ages, pp. 51, 52, and p. 235, pl. 2.

Museum dated from the third or second century B.C. Maspero's description is as follows: "Funeral stele in excellent Alexandrian style. The relief is enclosed between two pilasters with moulded capitals, in the top of which holes are sunk to support a fronton which has disappeared; a large rectangular base bears the stele proper. On the inner field a young woman, Niko, daughter of Timon, sits weeping on a cushioned chair, with her feet resting on a high stool. In front of her a small maid presents her with a lyre. The whole was painted, and traces of color are still faintly visible here and there."[1] This stele bears a stong resemblance to the Athenian sepulchral reliefs, to be discussed below, and clearly shows the invasion of Greek forms. Nevertheless, the completely relaxed style of this monument with the obvious display of emotion, never took hold in the Egyptian tradition. The stelae of the present collection are in fact evidence of the dominance of the formal style in Egyptian art until the very end.

The Egyptian antiquities of the Ptolemaic period in the British Museum are mostly stelae inscribed with funerary texts. They are generally small in size, and painted in bright colors. The reliefs in which the figures of the gods are represented are delicately cut, and the hieroglyphs have the slender form which is one of the chief characteristics of the inscriptions of the period. The texts often contain the ages of the deceased persons, and details concerning the length of time occupied in the process of mummification, which are totally wanting in the funerary monuments of earlier periods.

Maspero finds no appreciable difference in meaning, or appearance between the stelae of the Graeco-Roman period, and those of the preceding times.[2] The old traditions were continued, and it is apparent that through many

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1 Maspero, Guide, p. 239, No. 713.
2 Ibid., p. 244.

centuries the shape and decorations of the stele as established in the Middle Kingdom, were gradually stereotyped into an established pattern of which the stelae from Kom Abou Billou are very late examples. The continuation of the adoration attitude in this period, is shown in a great bas-relief monument of the Emperor Domitian in adoration before the gods Osiris and Horus, accompanied by Isis and Hathor.[1] The hieroglyphs are barely legible, and according to Maspero, this monument gives an idea of the state into which Egyptian art had fallen towards the end of the first century of our era.

In this latest period there was, however, a change in the kind of script used. Hieroglyphic characters and the Demotic script continued in use, but Greek and even Latin came to be acceptable. Ordinarily only one language was used, but there are occasional examples of two or even three upon the same stele. The combination of any two languages was to be found on funerary stelae, as well as official ones where it could be expected. Maspero suggests that some places may have lacked an engraver capable of cutting hieroglyphs, or some members of the family may have been of Greek origin, or Greek may have been the language used in the particular locality. The decline in hieroglyphic writing is noticeable by the third century, and the inscriptions on the stelae are so rudely cut, that some of them are nearly undecipherable. It is evident that by this time the sculptors, and probably even the scribes knew very little of the ancient writing.

Maspero observes that on the funeral stelae there are all the representations to which we have been accustomed in the earlier ones, as well as a few new ones which, however, only treat the ancient theories in a new way. The rounded top continues to have the winged solar disc along with

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1 Maspero, Guide, No. 724.

perhaps two jackals, two eyes of heaven, or occasionally the two solar barks. The various representations of the sky also continued as described at the beginning of the Saitic period.

During the Roman period the burial customs begin to show a decided intermingling of foreign ideas with the ancient ritual. About the beginning of the first century it became the custom among the ruling class in Egypt to insert painted portraits of the dead in the linen swathings over their faces. A century or two later further attempts were made to abolish from the mummies the funerary swathings, and the dead were placed in papyrus cases which were moulded to their forms, and were painted with colored representations of their clothes and ornaments. In the case of men, painted portraits were inserted over the faces, and the rest of the mummy was covered with plaster, usually colored pink or red, and ornamented with faulty imitations of the scenes found on the old cartonnage cases. With reference to an excellent mummy of this kind in the British Museum, Budge writes: "The figures of the gods, etc., are painted in gold, and the mistakes in them prove that the artist did not understand the signification of the scenes which he was copying. The old theology of Egypt was forgotten, the meanings of the old funerary texts and scenes were lost, and the artist found himself obliged to use the form of address to the dead customary among the Greeks, i.e."O Artemidorus, farewell!"[1]

The last centuries of pagan domination in Egypt are characterized by economic decline and artistic stagnation. Most authorities writing on Egyptian art largely ignore these centuries, and turn immediately to the Coptic period. Attention given to the stelae of this later time is of course immediately focused on the church porch with its central figure,

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1 Budge, The Mummy, p. 162.

either of the deceased or a saint, shown standing with hands upraised in a "blessed" state.

While the stelae which immediately precede this new period, of which the present collection provides good examples, are for the most part very crude, they nevertheless have a two fold meaning in the total history of Egyptian art. Not only do they represent a localized version of the final stage in the ancient pagan tradition, but also show certain features which point to the Christian art that followed.

II. The Greek Tradition

The funerary traditions of the Greeks and Egyptians had a great deal in common. This meant that where a mixed population developed in Egypt, there was to a large extent a blending of very similar customs. The practice of erecting a slab of stone to mark the burial, and of providing food for the dead, are as much a heritage from barbarous times in Greece as in Egypt. Percy Gardner writes: "No Greek custom constituted a larger part of religious cultus, than did the offerings to the dead, and no custom is more frequently portrayed on ancient vases."[1] By eating and drinking with the dead, and pouring libations from cups, the relatives and friends apparently felt joined with the dead who were also present in a spiritual sense. It might be added, that such customs apparently have a universal appeal, and are found among primitive religions everywhere. The association between death and the necessity of crossing water is equally widespread and the Athenian lekythoi often represent the journey of the soul to the land of shades. The legend of Charon as the ferryman is obscure in origin, but held a definite place in Greek belief. On vase paintings he is commonly shown

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1 Percy Gardner, Sculptured Tombs of Hellas, p. 12.

close by the grave, and the deceased are shown waiting for him on the steps of the stele.[1] These habits pertaining to the dead were persistant among all the Greek tribes, and lasted down to the decline of paganism.

Percy Gardner separates all Greek sepulchral monuments into two groups: first, the actual tombs, including perhaps only tables or slabs set in the ground, but in any case where the body is buried; and second, the commemorative tablets for use in chapels or on walls where they could be seen. The latter group is reminiscent of the stelae mentioned earlier which were erected by the Egyptian pilgrims to Abydos.

The Greek commemorative tablets in Greece are usually traced back to the Spartan tradition of ancestor worship. It is, however, the later banquet scene memorials at Athens that attract our main attention. There was no great difference in character between the sepulchral inscriptions of Athens, and those of other cities, with the exception of certain districts of Asia Minor, which were partly under the influence of Asiatic religions.

It is difficult to decide the intended purpose of the banquet reliefs set up at Athens. They may have been in honor of dead persons, or as a part of the hero cultus, or even the deities who took on the nature of heroes.[1] The reclining position on the Athenian memorials is of special interest, because this is one of the predominating attitudes on the stelae from Kom Abou Billou. In Homeric times, the Greeks pictured their deceased as seated at tables in a way similar to the same scene in the Egyptian tradition. But according to Gardner, during the historic period in Greece, the posture was gradually changed to a reclining position in keeping with

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1 "The likeness between some of the votive monuments of Asklepius and the ordinary sepulchral banquets is so close as to have caused considerable confusion. Such contamination of one class of monuments by another, such transfer of symbols from one artistic field to another is among the common phenomena offered by Greek art". Gardner, Sculptured Tombs, p. 92.

the more luxurious habits which were making their way into Greece from the East. The reliefs of ancient Assyrian palaces are evidence of this custom, and Gardner offers a scene of King Assur-bani-pal and his queen feasting in their palace in the seventh century B.C.[1] as an example. The eventual transfer of this form to Egypt, is clearly seen in the Alexandrian grave reliefs of the Ptolemaic period.[2] The widespread use of the representation is also to be noted in Palmyrene grave stelae,[3] and Etruscan sarcophagi.[4]

The habit of erecting a mound and gravestone over the grave, began in the earliest times in Greece, but it was not until the sixth century B.C. that the association between a relief or painted portrait of the deceased and the stele became fixed. The great Athenian sepulchral monuments belong to the grand period of Greek art, 480-300 B.C. In the Age of Pheidias, the custom of framing a sepulchral relief with a pair of pilasters supporting a small gable became common, and with time the tendency was to have the background receed in order to leave a deep interior.[5] It seems important to note that the architectural forms generally associated with Greek temples are by no means peculiar to them, and must be considered as much a form of decoration as religious symbolism.

Certain other prominent features of Greek reliefs should be mentioned. For one thing, the Greek love of color and its liberal use on all forms of decorative relief represent a further trait in common with the Egyptian tradition. Examples of dogs on Attic reliefs are very numerous, and may perhaps in some way be concerned with the cult of the dead.[6] Gardner,

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1 Gardner, Sculptured Tombs, fig. 32.
2 Breccia, Alexandrea ad Aegyptum, pp. 131-135. Also see figs. 52 and 53.
3 Henri Seyrig, Antiquites Syriennes, deuxieme serie, pl. xxlv. 2.
4 Ludwig Goldscheider, Etruscan Sculpture, pls. ii, viii, ix, and x.
5 Gardner, Sculptured Tombs, pls. xi, xxvii.
6 Ibid., pls. ix, xiii, and xv.

however, finds this addition to sepulchral groups so common and natural, that he attributes it to the Greek fondness for dogs, and feels that the matter could easily end there.

In the image of the dead used on Greek memorials Gardner notes two tendencies. First, there is the attempt to identify the deceased with Hades, the ruler of the world of shades, and secondly, to render a picture from the past life of the deceased.[1] The handtaking which is a familiar subject in Attic reliefs, raises the question whether the scene is intended to be a farewell on earth, or greeting in the other world. In either case the mood of this subject is in sharp contrast with that of Egyptian funerary reliefs. A study of the numerous very fine plates in Conze's Die Attischen Grabreliefs makes plain that the expression of grief was one of the characteristic features of Greek funerary stelae.

1 To my knowledge there are only two reliefs from Kom Abou Billou where figures are shown clasping hands. These particular stelae, which were recovered with the present collection, are now in the possession of the Cairo Museum and have not, so far as I know, been published.

CHAPTER II THE FUNERARY STELAE

This catalogue of stelae from Kom Abou Billou follows the form usual in the presentation of such materials, and they are arranged here in the same order as they are discussed in the following chapter. The inscriptions are treated in the manner generally adopted in such work.[1]

1. (Acc. No. 21021) Sandy Limestone. Height 28.2 cm., breadth 6.3 cm.

Relief: en creux.

The top of the stele was cut back so as to make an arched border for the relief. A narrow black band is painted within this arch and down the sides of the stele. A female figure stands in the center with upraised hands, the palms to the front. The hair is parted in the middle, is drawn behind the ears, and hangs on the shoulders in the usual Egyptian style. She wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the

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1 Each inscription is reproduced first as it appears on the stele, except for the separation of words. Letters outlined in dots are indefinite. Slanting lines are used to indicate letters which have either partially or totally disappeared. This is followed by a text with accents, breathings, and supplements. Square brackets indicate a deletion in the original. Angular brackets mark an omission in the text, and braces indicate a superfluous letter or letters. Parentheses are used to mark the resolution of a symbol or abbreviation. Dots placed within square brackets represent approximately the number of missing letters; dots under letters indicate doubtful readings. Where the remains of a letter are sufficient to show its identity in a given connection, the letter is printed as certain.

remainder of the body facing to the right. Plate XII

Color: Red is found on the garments and mustard yellow is seen in the background surrounding the figure.

Inscription: None.

Preservation: The stone is in fair condition with minor staining and chipping.

2. (Acc. No. 21001) Sandy Limestone. Height 26.1 cm., breadth 16.7 cm.

Relief: en creux.

The top of the stone was rounded off. A male figure stands in the center with upraised hands, the palms to the front. The hair is brought back from the forehead in locks which are indicated by incised lines. He wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right. Plate XI

Color: The himation was probably black.

Inscription: None.

Preservation: The stone is in good condition, except for staining and scratches.

3. (Acc. No. 21023) Sandy Limestone. Height 24.1 cm., breadth 21.3 cm.

Relief: en creux.

The top of the stone was rounded off. A female figure stands in the center with upraised hands, the palms to the front. The hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position to the waist and then in profile to the right. Plate XIII

Color: None.

Inscription: None.

Preservation: Very good except for occasional chipping.

4. (Acc. No. 21003) Sandy Limestone. Height 39.4 cm., breadth 23.8 cm.

Relief: en creux.

The top of the stele was cut back so as to make an arched border for the relief. A male figure stands in the center with upraised hands, the palms to the front. The stone is badly worn and because of this there is no indication of hair. He wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right.

Color: None.

Inscription:

ΦΘΤΕΕΥC ΚΑ

Φθ{τ}ε{ε}ῦς κα

Ptheus, aged 21.

The ΘΤ and ΕΕ are repetitive. See Preisigke, Namenbuch, col. 460: Φθεῦς.

Preservation: The stone is badly worn.

5. (Acc. No. 21013) Ferriferous Limestone. Height 33.4 cm., breadth 27.4 cm.

Relief: en creux.

An attempt was made to round off the top of the stone. A small human figure (the head is defaced) stands with upraised hands, the palms turned outward. The dress consists of the usual chiton with himation drawn over the left shoulder. The figure is frontal to the waist, with

the remainder facing to the right.

Color: None.

Inscription: Only indistinct traces of a few scattered letters remain.

Preservation: The stone is worn and badly broken at the bottom. The area around the head and shoulders is especially poor.

6. (Acc. No. 21006) Sandy Limestone. Height 25.3 cm., breadth 17.8 cm.

Relief: en creux.

The top of the stone was rounded off. A male figure stands in the center with upraised hands, the palms to the front. The hair is indicated by irregular small nicks above the forehead line. He wears a chiton with himation drawn over the left shoulder. The figure is frontal to the waist, with the remainder of the body facing to the right.

Color: The ground line is painted with red ochre.

Inscription: None.

Preservation: The surface is very rough and worn and has some salt incrustation.

7. (Acc. No. 21022) Sandy Limestone. Height 23.0 cm., breadth 22.9 cm.

Relief: en creux.

An incised line across the top and down the sides of the stone provides the relief with an arched frame. A female figure stands in the center with upraised hands, the palms to the front. The hair is parted in the middle, is drawn behind the ears, and rests on the shoulders. She wears a chiton with himation drawn over the left shoulder. The figure is frontal to the waist, with the remainder facing to the right.

Color: None.

Inscription: ΚΟΠΡΟΥϹ ϢϹL ⊏

Κοπροῦς ὡς (ἐτῶν) ϛ

Koprous, about 6 years old.

Preisigke, Namenbuch, col. 181: Κοπροῦς

Preservation: The stone is in good condition with the exception of minor chipping.

8. (Acc. No. 21002) Sandy Limestone. Height 19.8 cm., breadth 13.5 cm.

Relief: en creux.

An attempt was made to round off the top of the stone. A male figure stands in the center with upraised hands, the palms to the front. A curved line across the forehead is the only indication of hair. He wears a chiton with himation drawn over the left shoulder. The figure is frontal to the waist, with the remainder of the body facing to the right. Seated jackals are incised profile at either side of the figure, but wear has made them barely discernible.

Color: None.

Inscription: ////ΡΩΝ ΑΩΡϹ

Β

Ἱρων ἄωρος

The name is probably Ἥρων .

Preservation: The surface is worn and is especially chipped in the lower left corner.

9. (Acc. No. 21058) Sandy Limestone. Height 28.4 cm., breadth 15.0 cm.

Relief: en creux.

The top of the stone was rounded off. A narrow black band is painted within this arch and half way down the sides of the stele. A female figure stands in the center with upraised hands, the palms to the front. The hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. The face and hands are very crudely executed. She wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right. A seated jackal is painted in profile on the left side of the stone.

Color: The band arched over the figure, the hair of the subject, and the jackal, have evidences of black coloring. The inscription is also black.

Inscription: HPOYC MHNWN
I

Ἡροῦς μηνῶν
ι

Herous, aged 10 months.

Preservation: The surface is very rough and worn with many severe scratches.

10. (Acc. No. 21057) Sandy Limestone. Height 29.4 cm., breadth 21.1 cm.

Relief: en creux. The work is very crude.

A red band of paint forms an arch across the top of the stele. A female figure stands in the center with upraised hands, the palms to the

front. The hair is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right. At the right is a carelessly incised jackal shown seated in profile. At the left the jackal is even more crudely cut and appears to be only partially complete.

An unusual feature of this stele is that the lower portion of the figure cuts through the middle of the two lines of inscription.

Color: There are traces of pink on parts of the body and a single trace of powder blue on the chiton.

Inscription: APHC APCIC ωC LΘ
LΘ ΠAXωN

Ἄρης Ἀρσῖς ὡς (ἐτῶν) Θ
(ἔτους) Θ Παχών

Ares, daughter of Arsis, about 9 years old.
Year 9 Pachon

Preservation: The surface is very rough with the lower left section badly chipped.

11. (Acc. No. 21039) Sandy Limestone. Height 41.5 cm., breadth 21.2 cm.

Relief: <u>en creux</u>.

The top of the stone is cut back to make an arched border for the relief.

There is a square block centered in the sunken area. Although the stone is broken away, the block appears to fall in the middle of a symbol, similar to the winged disk. A red band is painted within the arch and down the sides of the stele. A male figure stands in the center with upraised hands, the palms to the front. A painted black band is arched over and down both sides of the figure. The incised lines indicating the hair are at first vertical and then curve to the right. He wears a chiton with himation drawn over the left shoulder. The figure is frontal to the waist, with the remainder of the body facing to the right. Facing the figure on both sides is a seated jackal incised in profile.

Color: Red ochre was used for the outside band and black for the one directly over the figure. Black was also used for the hair and the jackals.

Inscription: The inscription appears to be a demotic script. It was painted on the stone and there is about a line and a half remaining.

Preservation: The surface is worn and the stone is chipped badly along the edges.

12. (Acc. No. 21056) Sandy Limestone. Height 19.9 cm., breadth 16.2 cm.

Relief: en creux.

An incised line forms an arch across the top of the stele. A female figure stands in the center with upraised hands, the palms to the front. The arms are bent at right angles at the elbow. The hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. She

wears a chiton with himation drawn over the left shoulder. The figure is frontal to the waist, with the remainder of the body facing to the right.

Color: None.

Inscription: None.

Preservation: The surface is smooth, but worn and powdery.

13. (Acc. No. 21035) Sandy Limestone. Height 33.7 cm., breadth 27.6 cm.

Relief: en creux.

The top and sides of the stele were cut back so as to make an arched frame for the relief. A male figure stands in the center with upraised hands, the palms to the front. The hair is brought back from the forehead in locks indicated by incised lines. The representation is poor, but he appears to wear a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure. The one on the right is barely discernible.

Color: None.

Inscription:

APWNTWTH LΛ
LB ΠAYNI K

'Αρωντώτης (ἐτῶν) λ
(ἔτους) β Παῦνι κ

Harontotes, aged 30.

Year 2 Pauni 20

Preservation: The stone is worn and stained.

14. (Acc. No. 21065) Sandy Limestone. Height 30.2 cm., breadth 26.7 cm.

Relief: en creux.

The stone is triangular in shape. An incised line following the shape of the stone and arched at the top gives a frame to the relief. A female figure stands in the center with upraised hands, the palms turned outward. The hair, which is indicated by incised lines, is parted in the middle, drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right. A seated jackal is incised in profile on either side facing the figure.

Color: There are traces of red ochre here and there.

Inscription:

HPAKEA AWPC LΓ
LΔ ΦAWΦI ⁘B

Ἡρακ<λ>έα ἄωρ<ο>ς (ἐτῶν) γ
(ἔτους) δΦ αὼφι κβ

Heraklea, who has died before her time, aged 3.

Year 4 Phaophi 22

Preservation: The stone is a rough and irregular shape, badly stained, and chipped severely along the edges.

15. (Acc. No. 21024) Sandy Limestone. Height 35.1 cm., breadth 29.4 cm.

Relief: en creux.

The top of the stone was rounded off and the surface cut back to make an arched border for the relief. A female figure stands in the center with upraised hands, the palms to the front. The hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right.

Color: None.

Inscription:

ΗΡΑΚΛΕΑ
LH̄

Ἡρακλέα
(ἐτῶν) η̄

Heraklea, aged 8.

Preservation: The stone is stained and chipped.

16. (Acc. No. 21027) Sandy Limestone. Height 34.5 cm., breadth 16.1 cm.

Relief: en creux.

The top of the stone was rounded off. A narrow black band was painted within the arch and down the sides of the stele. A female figure stands in the center with upraised hands, the palms to the front. There are two raised bands (bracelets ?) about her wrists. The hair

which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. Both the incisions indicating the hair, above the forehead, and the tresses on the shoulders, are crossed by horizontal lines, forming a pattern of squares. She wears a chiton with himation drawn over the left shoulder. A special hem at the bottom of the chiton is indicated by two horizontal lines. The figure is frontal to the waist, with the remainder of the body facing to the right.

Color: The hair and chiton show traces of black. The himation was painted with red ochre.

Inscription:

APTEME IIIIIII
AWPOC L IIIII

'Αρτεμε[ῖς]
ἄωρος (ἐτῶν) Ι[-]

Artemis, who has died before her time, aged (?)

'Αρτεμεῖς : ει for ι .

Preservation: The stone is in good condition, but the inscription has been worn away at the left side.

17. (Acc. No. 21005) Sandy Limestone. Height 24.5 cm., breadth 20.9 cm.

Relief: en creux.

The stone is a very irregular shape. The top of the stele was cut back to make an arch over the relief. The right edge of the stone, and a

deep line cut down the left side, provide the side borders. A female figure stands in the center with upraised hands, the palms to the front. The hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right.

Color: None.

Inscription: The first line is apparently Greek, but the second line is probably demotic. The inscription is not readily decipherable.

Preservation: The surface is powdery and worn. The upper left corner of the stone is missing.

18. (Acc. No. 21004) Sandy Limestone. Height 22.4 cm., breadth 19.5 cm.

Relief: <u>en creux</u>.

The top of the stele was cut back so as to make an arched border for the relief. A human figure (the head is defaced, but the absence of space for hair tresses above the shoulders suggests a male figure) stands in the center with upraised hands, the palms to the front. The dress is the usual chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right.

Color: None.

Inscription: None.

Preservation: The stone is in very poor condition, with the surface badly worn, and scarcely more than the outline of the relief discernible.

19. (Acc. No. 21034) Sandy Limestone. Height 37.4 cm., breadth 29.8 cm.

Relief: en creux.

The top of the stone was rounded off. A male figure stands in the center with upraised hands, the palms to the front. The hair is brought back from the forehead in locks indicated by incised lines. He wears a chiton with himation drawn over the left shoulder. The figure is frontal to the waist, with the remainder of the body facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure.

Color: The hair was black and there are indications that the jackals were also painted this color. Traces of bluish-green may be seen here and there in the background.

Inscription: ΠΑΘΡΗC ΠΑCωΦOY

Παθρῆς Πασώφου

Pathres, the son of Pasophou

Preservation: The stone is in fair condition, except for occasional salt incrustation.

20. (Acc. No. 21042) Sandy Limestone. Height 32.4 cm., breadth 18.5 cm.

Relief: en creux.

The top of the stone was rounded off. A male figure stands in the center with upraised hands, the palms turned outward. The hair is drawn back from the forehead in locks indicated by incised lines. He wears a

chiton with himation drawn over the left shoulder. The figure is frontal to the waist, with the remainder of the body facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure. The right paw of each jackal is raised.

Color: None.

Inscription: None.

Preservation: Fair condition, except for some staining and occasional chipping.

21. (Acc. No. 21010) Sandy Limestone. Height 32.5 cm., breadth 24.9 cm.

Relief: en creux.

The top of the stone was rounded off. A male figure stands in the center with upraised hands, the palms turned outward. The hair is drawn back from the forehead in locks indicated by incised lines. He wears a chiton with himation drawn over the left shoulder. The figure is frontal to the waist, with the remainder of the body facing to the right.

Color: There are small traces of red ochre along the neck, legs, and at one spot in the inscription.

Inscription:

ΝΕΜΕCΙΩΝ ΘΕΑΝΟIIIII
Τ::C ΑΩΡΟC ΦΙΛΟΤΕ
ΚΝΟC ΧΡΡΗIIIITE ΧΑΙ
ΡΕ ΕΤΩΝ ΛΒ LH ΑΘΥΡ ::

Νεμεσίων Θεανο[ῦ]
τος ἄωρος φιλότε-
κνος χρ[ρ]η[σ]τὲ χαῖ-
ρε ἐτῶν λβ (ἔτους) η Ἀθὺρ ϙ

Nemesion, son of Theanoutos, who has died
before his time, was devoted to his children,
worthy. Farewell. Aged 32.
Year 8 Hathur 9

Preservation: The relief itself is in fair condition, but the inscription has been badly worn and actually defaced in places.

22. (Acc. No. 21011) Sandy Limestone. Height 27.3 cm., breadth 19.1 cm.

Relief: en creux.

Lines were incised on the stone to make an arched frame for the relief. A male figure stands in the center with upraised hands, the palms turned outward. A line across the forehead is the only indication of hair. He wears a chiton with himation drawn over the left shoulder. The figure is frontal to the waist, with the remainder of the body facing to the right.

Color: None.

Inscription: None.

Preservation: The stone is stained and badly chipped.

23. (Acc. No. 21007) Ferriferous Limestone. Height 30.9 cm., breadth 28.4 cm.

Relief: en creux.

Lines were incised on the stone to make an arched frame for the relief. A male figure stands in the center with upraised hands, the palms to the front. The hair is brought back from the forehead in locks

indicated by incised lines. He wears a chiton with himation drawn over the left shoulder. The figure is frontal to the waist, with the remainder of the body facing to the right.

Color: The body was painted with red ochre. There is some indication that the frame around the figure was also painted red. The hair was black.

Inscription: ΩΡΙΩΝ L $\overline{\text{I}}$

Ὡρίων ἐτῶν $\overline{\text{ι}}$

Horion, aged 10.

Preservation: The stone is in good condition.

24. (Acc. No. 21025) Sandy Limestone. Height 27.3 cm., breadth 24.2 cm.

Relief: en creux.

Lines were incised on the stone to make an arched frame for the relief. A female figure stands slightly left of the center with upraised hands, the palms turned outward. The hair is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation drawn over the left shoulder. The figure is frontal to the waist, with the remainder of the body facing to the right.

Color: There are indications that the hair was black.

Inscription: ΘΑΗCIC ΑΩΡΑ L $\overline{\text{Κ}}$

Θαῆσις ἀώρα (ἐτῶν) $\overline{\text{κϑ}}$

Thaesis, who has died before her time, aged 29.

Preservation: The stone is in fair condition, except for chipping at the top.

25. (Acc. No. 21008) Sandy Limestone. Height 26.4 cm., breadth 23.8 cm.

Relief: en creux.

Lines were incised on the stone in such a way as to make an arched frame for the relief. A male figure stands in the center with upraised hands, the palms to the front. The hair is indicated by a few rows of small nicks above the forehead. He wears a chiton with himation drawn over the left shoulder. The figure is frontal to the waist, with the remainder of the body facing to the right.

Color: None.

Inscription: ΑΡΒΑΙΤΗC ΑΩΡΟC LΔ

Ἀρβαίτης ἄωρος (ἐτῶν) δ

Harbaites, who has died before his time, aged 4.

Preisigke, Namenbuch, col. 45: Ἀρβαίτης.

Preservation: The stone is very badly worn with considerable staining.

26. (Acc. No. 21012) Sandy Limestone. Height 27.4 cm., breadth 18.9 cm.

Relief: en creux.

Lines have been incised on the stone in such a way as to make an arched

top frame for the relief. A male figure stands in the center with upraised hands, the palms turned outward. A line across the forehead is the only indication of hair. He wears a chiton with himation drawn over the left shoulder. The figure is frontal to the waist, with the remainder of the body facing to the right. Plate XVII

Color: None.

Inscription: None

Preservation: The stone is in good condition with chipping largely confined to the edges.

27. (Acc. No. 21026) Sandy Limestone. Height 25.7 cm., breadth 17.6 cm.

Relief: <u>en creux</u>.

Lines were incised on the stone to make an arched frame for the relief. A female figure stands in the center with upraised hands, the palms to the front. A narrow black band is painted as an arch above the figure. The hair is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position to the waist, with the remainder of the body facing to the right. The inscription is in four lines at the left of the figure rather than at the bottom of the stone. Plate XX

Color: The painted arch above the figure is black. The hair is also black. There are traces of red on the himation. The face and arms are a reddish-yellow.

Inscription: ΘΑΑΘ
ΡΗϹ
ЄΤѠ
$\overline{\text{IZ}}$

Θαα θρῆς ἐτῶ<ν> ιζ

Thaathres, aged 17.

Preisigke, Namenbuch, col. 402: Θαα θρῆς .

Preservation: The stone is in good condition with only ordinary wear and staining.

28. (Acc. No. 21014) Sandy Limestone. Height 29.6 cm., breadth 21.2 cm.

Relief: en creux.

Lines were incised on the stone in such a way as to make an arched frame for the relief. A human figure (the upper part of the relief is badly worn) stands in the center with the palms (probably) turned outward. The dress appears to consist of the usual chiton with himation drawn over the left shoulder. The figure shown in frontal position down to the waist, with the remainder of the body facing to the left.

Color: There is a single trace of red ochre in the lower left corner of the stone.

Inscription: None.

Preservation: The stone is so badly worn that the relief is almost entirely defaced.

29. (Acc. No. 21038) Sandy Limestone. Height 28.1 cm., breadth 26.3 cm.

Relief: en creux.

Lines were incised on the stone to make an arched frame for the relief. A male figure stands in the center with upraised hands, the palms to the front. The hair is brought back from the forehead in locks indicated by incised lines. He wears a chiton with himation drawn over the left shoulder. The figure is frontal to the waist, with the remainder of the body facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure.

Color: None.

Inscription: ΑΓΑΘΟIIII ΔΑΙΜΩΝ

Ἀγαθὸ[ς] Δαίμων

Agathos Daimon

Preservation: The stone is in good condition.

30. (Acc. No. 21046) Sandy Limestone. Height 33.5 cm., breadth 27.2 cm.

Relief: en creux.

Lines were incised on the stone to make an arched frame for the relief. A male figure stands in the center with upraised hands, palms turned outward. The hair is brought back from the forehead in locks indicated by incised lines. He wears a chiton with himation drawn over the left shoulder. The figure is shown frontal down to the waist, with the remainder of the body facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure. The jackals are of unequal height.

Color: The base line under the figure is yellow. The upper lines of the frame are red.

Inscription:

ΗΡΑΚΛΕΙΔΗC ωCL ⊏
ΦΑΥΝΙ $\overline{B}$

Ἡρακλείδης ὡς (ἐτῶν) ⊏
Φαῦνι $\overline{β}$

Herakleides, about 6 years old.
Pauni 2

Φαῦνι : Φ for Π.

Preservation: The stone is in excellent condition.

31. (Acc. No. 21032) Sandy Limestone. Height 33.8 cm., breadth 23.1 cm.

Relief: en creux.

Lines were incised on the stone in such a way as to make an arched frame for the relief. A male figure stands in the center with upraised hands, the palms turned outward. The hair is brought back from the forehead in locks indicated by incised lines. He wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right. On the left, a seated jackal was incised in profile facing the figure.

Color: The line used as a frame for the relief was painted with red ochre.

Inscription:

ЄΡΜΑ ΑΛΥΠЄ
ΦΙΛΟΤЄΚΝЄ
ΧΑΙΡЄ LΛΘ

'Ερμᾶς ἀλυπε φιλότεκνε

χαῖρε (ἐτῶν) λθ

Hermas, who is without pain, was devoted to his children.

Farewell. Aged 39.

Preservation: The stone is worn and the lower left corner is missing.

32. (Acc. No. 21066) Sandy Limestone. Height 27.9 cm., breadth 17.2 cm.

Relief: en creux.

Lines were incised on the stone in such a way to make an arched frame for the relief. A female figure stands in the center with upraised hands, the palms turned outward. The hair is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right. On both sides a seated jackal was incised in profile facing the figure. On the right, the outline of the jackal interferes with the frame line.

Color: None.

Inscription: ΘΟΥ[illegible]ΡΙC ΑΨΡΕ ΜΝΗ

[illegible] ΕΤΨΝ ΛΘ ΤΕΥΒΙ Δ

Θουῶρις ἄωρε μην-
[ῶν] ἐτῶν θ (ἔτους) ε Τῦβι δ

Thouoris, who has died before her time
Aged (?) months and 9 years
Year 5 Tubi 4

The cutter has reversed the order of Τ and ε .

Preservation: The stone is stained and the inscription very worn.

33. (Acc. No. 21063) Sandy Limestone. Height 35.9 cm., breadth 23.3 cm.

Relief: en creux.

Apparently an attempt was made to round off the top of the stone. Lines were incised on the stone in such a way as to make an arched frame for the relief. A female figure stands in the center with upraised hands, the palms to the front. The hair is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist. The usual distortation of the lower body is missing, but the feet are in profile facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure.

Color: The line used as a frame for the relief was painted with red ochre.

Inscription: ΑΝ IIIIIIIKI IIIII:N ΑΩΡΟC ЄΤΩΝ Β

L Γ ΠΑΧΩΝ Κ Γ

Αν[·]κι[·]εν ἄωρος ἐτῶν β

(ἔτους) γ παχὼν κγ

Preservation: The stele is in very poor condition. The relief around the face and hands is badly worn and parts of the inscription must remain doubtful. The lower left side of the stone is missing.

34. (Acc. No. 21043) Sandy Limestone. Height 28.0 cm., breadth 21.8 cm.

Relief: en creux.

Lines were incised on the stone in such a way as to make an arched frame for the relief. A male figure stands in the center with upraised hands, the palms turned outward. A line across the forehead is the only indication of hair. He wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist. The usual distortion of the lower body is missing, but the feet are in profile facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure.

Color: None.

Inscription:

LIΓ ΠΑΥΝΙ : ΑΝΟΥΒ:ΑC

(ἔτους) ιγ Παῦνι ε Ἀνουβιάς

Year 13 Pauni 10 Anoubias

Preisigke, Namenbuch, Col. 34:

Preservation: The stone is worn and severely scratched.

35. (Acc. No. 21044) Sandy Limestone. Height 32.7 cm., breadth 35.2 cm.

Relief: en creux.

A very rough and irregularly shaped stone. Lines have been incised on the stone in such a way as to make an arched frame for the relief. A male figure stands in the center with upraised hands, the palms turned outward. A line across the forehead is the only indication of hair. He wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure.

Color: The line used as a frame for the relief was painted with red ochre.

Inscription:

IIIIIIIIIIIIIOC ΔAIMΩN MHNΩN ΔEKA

AIIIIEΛΦOC AΓAΘOY ΔAIMΩNOC

[Ἀγαθ]ὸς δαίμων μηνῶν δέκα

ἀ[δ]ελφὸς Ἀγαθοῦ Δαίμωνος

Agathos Daimon, aged 10 months, brother of Agathos Daimon.

Preservation: The surface of the stone is rough and worn.

36. (Acc. No. 21061) Sandy Limestone. Height 49.7 cm., breadth 26.9 cm.

Relief: en creux.

Lines were incised on the stone in such a way as to make an arched frame for the relief. A male figure stands in the center with upraised hands, the palms to the front. The original cutting was probably made to suit a female figure, but the tresses are removed at the shoulders and the resulting appearance agrees with the inscription. A line across the forehead is the only indication of hair at the top of the head. He wears a chiton with himation drawn over the left shoulder. The figure is shown frontal down to the waist, with the remainder of the body facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure.

Color: The line used as a frame for the relief was painted with red ochre. There is a trace of red on the lips of the figure, and some traces of yellow in the hair and around the throat.

Inscription:

ΑCΚΛΑC ΑΩΡΟC ΦΙΛΩ
ΠΑΤΩΡ ЄΤΩΝ Γ
L Β ΧΟΙΑΧ ΙΗ

Ἀσκλᾶς ἄωρος φιλο-
πάτωρ ἐτῶν Γ
(ἔτους) κοιὰκ ιη

Asklas, who has died before his time, devoted
to his father. Aged 3.
Year 2 Choiak 18

Preservation: The lower portion of this rectangular stone is vacant and badly chipped. The upper part, including the relief, and the inscription, is worn in spots.

37. (Acc. No. 21037) Sandy Limestone. Height 26.9 cm., breadth 24.8 cm.
Relief: en creux.
The upper portion of this stele, especially the right side, has been lost. Evidence suggests that the usual lines had been incised on the stone to make an arched frame for the relief. A male figure stands in the center with upraised hands, the right palm (the left is missing) is to the front. The hair is brought back from the forehead in locks indicated by incised lines. He wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure. The jackals have long tails, which curve down around the inscription.
Color: The line used as a frame for the relief was painted with red ochre. Black was used on the tails of the jackals, and for the coloring of the incised inscription.
Inscription: ΟΑΜΟΥΝΙC LI⌐

Θαμοῦνις (ἐτῶν) ις

Thamounis, aged 16.

Preisigke, Namenbuch, Col. 128: Θαμοῦνις. The first letter of the name was probably not completed due to carelessness.

Preservation: The surface of the stone is badly chipped. Much of the upper part of the stone is missing.

38. (Acc. No. 21040) Sandy Limestone. Height 34.9 cm., breadth 21.5 cm.

Relief: en creux.

The relief stands alone on a rectangular slab. A young appearing male figure stands in the center with upraised hands, the palms to the front. A broad black band is arched over the figure and down the sides of the stone. Inside the outer band a thin black line is painted and both meet at the bottom of the stele in a checkered arrangement that suggests fringe. There is a similar design on another stele, Cat. No. 72. The hair of this figure is brought back from the forehead in locks indicated by incised lines. He wears a chiton with himation drawn over the left shoulder. The figure is shown in a frontal position down to the waist, with the remainder of the body facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure. The jackals have long tails which curl upward.

Color: The decorative bands surrounding the figure, the jackals, and the inscription, are black.

Inscription: ΕΛΕΙΝΕΙΩΝ ωCL ΛΑ
ΤΥΒΙ Β ΕΥΥΥΧΙ

Ἐλεινείων ὡς (ἐτῶν) λα
Τῦβι β εὐψύχει

Eleineion, about 31 years old.
Tubi 2 Be of good cheer!

Preisigke, Namenbuch: col. 97: Ἐλεινίων.

Preservation: The stone is in excellent condition, with only slight staining.

39. (Acc. No. 21064) Sandy Limestone. Height 23.4 cm., breadth 21.6 cm.

Relief: en creux.

Lines were incised on the stone in such a way as to make an arched frame for the relief. A female figure stands in the center with upraised hands, the palms turned outward. The hair is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure. The inscription is placed at the right of the figure rather than at the bottom of the stone.

Color: None.

Inscription: ΑΧΙΛΛ
ΕΙC ΑΩΡΟC
ΕΤΩΝ ⊏

Ἀχιλλ-
εὶς ἄωρος
ἐτῶν ⊏

Achillis, who has died before her time, aged 6.

Ἀχιλλείς : ει for ι .

Preservation: The stone is badly stained and chipped, with the lower right hand section almost chipped away entirely.

40. (Acc. No. 21036) Sandy Limestone. Height 37.6 cm., breadth 22.9 cm.

Relief: en creux.

Lines were incised on the stone to make an arched frame for the relief. A male figure stands in the center with upraised hands, the palms to the front. A line across the forehead is the only indication of hair. He wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure.

Color: There is evidence that the lines making the frame for the relief were painted with red ochre.

Inscription: None.

Preservation: The surface of the stone is worn and powdery.

41. (Acc. No. 21048) Sandy Limestone. Height 40.1 cm., breadth 27.6 cm.

Relief: en creux.

A rectangular area, slightly arched at the top, has been cut away in the center of this stone, and the relief is placed on this sunken section. A male figure stands in the center with upraised hands, the palms turned outward. The hair is brought back from the forehead in locks indicated by incised lines. He wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right. On both sides of the stone, a seated jackal was incised in profile facing the figure.

Color: The inside border of the sunken area was painted with red ochre. The hair of the figure and the jackals are black.

Inscription: None.

Preservation: The surface of the stone is rough and has been severely scratched and chipped.

42. (Acc. No. 21031) Sandy Limestone. Height 24.0 cm., breadth 27.1 cm.

Relief: en creux.

The relief was placed on the left side in the sunken area of a stone which had been badly broken. Lines were incised on the stone in such a way as to make an arched frame for the relief. A male figure stands in the center with upraised hands, the palms to the front. The hair is indicated by small nicks above the forehead line. He wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right. On the left side of the stone a seated jackal

was incised in profile facing the figure.

Color: None.

Inscription: HPAKIIIAC AWPOC
LKE

Ἡρακ[λ]ᾶς ἄωρος
(ἐτῶν) ΚΕ

Heraklas, who has died before his time, aged 25.

Preservation: The stone is broken in half, through the middle. The upper left corner is missing. The relief work itself is in good condition.

43. (Acc. No. 21062) Sandy Limestone. Height 26.8 cm., breadth 20.3 cm.

Relief: en creux.

Lines were incised on the stone to make an arched frame for the relief. A female figure stands in the center with upraised hands, the palms to the front. The hair is brought back from the forehead in furrows, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure. Plate XVIII

Color: The lines making the frame for the relief were painted with red ochre. There are traces of red on the himation and evidence of yellow on the jackals.

Inscription:

ΔΙΔΥΜΗ ΙCΑΤΟC ΦΙΛΑΝΡΟC
ΦΙΛΑΔΕΛΦΟC ΧΡΗCΤ
Η ΑΩΡΟC ΕΤΩΝ ΚΖ L Η
ΤΥΒΙ ΚΒ

Διδύμη Ἰσᾶτος φίλανδ<ρ>ος φιλάδελφος χρηστὴ ἄωρος ἐτῶν κζ (ἔτους) θ τῦβι κβ

Didume, daughter of Isas, devoted to her husband, fond of her sister, worthy, who has died before her time. Aged 27.
Year 9 Tubi 22

Preservation: The stele is very worn.

44. (Acc. No. 21045) Sandy Limestone. Height 26.4 cm., breadth 17.7 cm.
Relief: en creux.
Lines were incised on the stone to make an arched frame for the relief. A male figure stands in the center with upraised hands, the palms turned outward. The hair is indicated by two rows of short incisions. He wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure.

Color: None.

Inscription:

ΛΟΥΧΙC ΑΛΕΞΑΝΔΡΟΥ
LΛB ΟΘΩΝΙΑΠΩΛΙC
LΘ ΜΕCΩΡΗ Β

Λοῦχις Ἀλεξάνδρου
(ἐτῶν) λβ ὀθωνιαπώλις
(ἔτους) θ Μεσωρὴ β

Louchis, son of Alexandros.
Aged 32. A linen merchant.
Year 9 Mesore 2

For ὀθονιαπώλις read ὀθονιαπώλης.

Preservation: The stele is badly chipped and the lower left corner is missing.

45. (Acc. No. 21059) Sandy Limestone. Height 30.8 cm., breadth 11.1 cm.

Relief: en creux.

Lines were incised on this narrow stone to make an arched frame for the relief. A female figure stands in the center with upraised hands, the palms turned outward. The hair is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation drawn over the left shoulder. The figure is shown in a frontal position down to the waist, with the remainder of the body facing to the right. At the left side of the stone a seated jackal is incised

in profile facing the figure. The jackal sits on a small pedestal.

Color: None.

Inscription: The single line of inscription incised on this stone appears to be in a Demotic script.

Preservation: The stone is in good condition with only minor chippings.

46. (Acc. No. 21067) Sandy Limestone. Height 30.1 cm., breadth 24.3 cm.

Relief: en creux.

Lines were incised on the stone to make an arched frame for the relief. A female figure stands in the center with upraised hands, the palms turned outward. Her hair is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation drawn over the left shoulder. The figure is shown in a frontal position down to the waist, with the remainder of the body facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure. The jackals are not alike. The one on the left has an unusually stiff back.

Color: The lines making the frame for the relief were painted with red ochre. There are traces of greenish-blue on the chiton. The jackals are black.

Inscription:

ΑΠΡΩΔΤΗ ΜΗΝΟC $\overline{\text{Η}}$ LB ΦΑΩΠΙ
$\overline{\text{ΚΒ}}$

Ἀπρωδίτη μηνῶν $\overline{\text{η}}$ (ἔτους) β Φαῶπι
$\overline{\text{κβ}}$

Aphrodite, aged 8 months.

Year 2 Phaophi 22

Ἀπρωδ<ι>τη : π for φ . Use plural: μηνῶν. Φαῶπι: π for φ .

Preservation: The stone is in good condition, aside from chipping at the very top.

47. (Acc. No. 21047) Sandy Limestone, Height 24.1 cm., breadth 17.1 cm.

Relief: en creux.

The top of the stone was rounded off. Lines were incised on the stone to make an arched frame for the relief. A male figure stands in the center with upraised hands, the palms turned outward. The hair is indicated by an incised line across the forehead. He wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist. The usual curvature of the lower body is missing, but the feet are in profile facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure.

Color: There are slight traces of red and yellow here and there in the background.

Inscription:

ΚΟΠΡΗC ΑΩΡΟC ωCL ⊏
LI ΦΑΜΕΝΩΘ ⊏

κοπρῆς ἄωρος ὡς (ἐτῶν) ε̄
(ἔτους) ι Φαμενὼθ ε̄

Kopres, who died before his time, about 6 years old.

Year 10 Phemenoth 6

Preservation: The stone is in very good condition, except for some chipping along the edges and especially at the upper right.

48. (Acc. No. 21009) Sandy Limestone. Height 26.2 cm., breadth 19.2 cm.

Relief: en creux.

The relief is framed by crudely cut pilasters supporting a triangular pediment. A female figure stands in the center with upraised hands, the palms to the front. The hair is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist. The usual curvature of the lower body is missing, but the feet are in profile facing to the right. Plate XV

Color: There are some traces of red and yellow at the bottom of the stone.

Inscription: None.

Preservation: The surface of the stone is chipped and cracked.

49. (Acc. No. 21041) Sandy Limestone. Height 35.6., breadth 22.4 cm.

Relief: en creux.

The relief is framed by columns supporting a triangular pediment with akroteria. A male figure stands in the center with upraised hands, the palms to the front. The hair is drawn back from the forehead in locks indicated by incised lines. He wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist. The usual curvature of the lower body is missing, but the feet are in profile facing to the right. On the right a seated jackal was cut in profile facing the figure. A similar figure was perhaps intended for the left side but this part of the stone has been largely broken away. Plate XIX

Color: There are slight traces of red ochre along the base line of the relief.

Inscription:

IIIIIIIIMOC L K̄

IIIIIIIIYXI

]μος (ἐτῶν) κ̄

[εὐψ]ύχει

εὐψυχει : ι for ει.

Preservation: The stone is in very poor condition. The surface is badly worn and much of the detail has become faint. A sizeable piece is broken away on the right side.

50. (Acc. No. 21071) Sandy Limestone. Height 29.0 cm., breadth 28.5 cm.

Relief: en creux.

The relief is framed between two Egyptian columns with calyx capitals which support a triangular pediment with akroteria. A female figure stands in the center with upraised hands, the palms to the front. The hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation draped over the left shoulder. The figure is shown in frontal position down to the waist, with the remainder of the body facing to the right. On both sides of the stone a seated jackal was incised in profile facing the figure. Both animals have their right paw raised.

Color: There are traces of light blue along the folds of the garments.

Inscription:

HPAKEIA ETWN IA

LΘWΘ IB

Ἡρά<κ>λεια ἐτῶν ια

(ἔτους)? Θὼθ ιβ

Heraklea, aged 11.

Year (?) Thoth 12

Preservation: The stone is chipped in spots and has a great deal of salt incrustation.

51. (Acc. No. 21015) Sandy Limestone. Height 27.1 cm., breadth 24.7 cm.
Relief: en creux.

An attempt was made to round off the top of the stone. A male figure stands in the center with upraised hands, the palms to the front. The hair is brought back from the forehead in irregular locks indicated by incised lines. He wears a chiton with himation drawn over the left shoulder. The figure is in a frontal position except for the right foot which is in profile facing to the left.

Color: None.

Inscription: None.

Preservation: The stone is rough and the relief very badly worn.

52. (Acc. No. 21029) Sandy Limestone. Height 33.6 cm., breadth 20.8 cm.
Relief: en creux.

An arched line was incised at the top of the stone above the relief. A female figure stands in the center with upraised hands, the palms to the front. Her hair is shown in a formal fringe around the forehead. It is brought back from this fringe as shown by deeper incisions, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation draped over the left shoulder. The figure is in a frontal position, except for the right leg, which is in profile facing to the left. There is a noticeable relaxation of the body with the hips slightly toward the left. At the left of the stone is seated a jackal which is cut in profile facing the figure. His right paw is raised. A similar figure may have been intended for the right side, but the surface is very worn and the matter is doubtful.

Color: None.

Inscription: ΘΕΒΟΙΟΥC ΚΕ
ΑΩΡΟC

Θεβοιους κε
ἄωρος

Theboious, aged 25, died before her time.

The name has a Greek ending, but is unknown so far as can be determined.

Preservation: The surface of the stone is worn and powdery.

53. (Acc. No. 21033) Sandy Limestone. Height 203. cm., breadth 19.9 cm.

Relief: en creux.

The relief is framed by columns with calyx capitals. The stone is missing above the capitals. A male figure stands at the right with upraised hands, the palms to the front. The hair is indicated by a line across the forehead. He wears a chiton with a short himation draped over the left shoulder. The figure is in a frontal position, except for the right foot, which is in profile at the left. At the right is a pedestal as high as the waist of the figure. Seated on the pedestal is a jackal cut in profile facing the figure.

Color: The hair was painted black. There are traces of red ochre and yellow in the background.

Inscription: None.

Preservation: The stone is badly cracked and worn. The top part is missing.

54. (Acc. No. 21050) Ferriferous Limestone. Height 31.3 cm., breadth 27.3 cm.

Relief: en creux.

The upper corners and the sides of the stone were cut back to make an arched frame for the relief. A male figure stands with upraised hands, the palms to the front. The hair is brought back from the forehead in locks indicated by incised lines. He wears a chiton with himation draped over the left shoulder. The figure is in a frontal position except for the right foot which is in profile facing to the left. The figure appears relaxed, with the hips slightly toward the left and the body resting on the right leg. On both sides of the stone a seated jackal was incised in profile facing the figure. The jackals have long tails curling upwards.

Color: None.

Inscription:

ΗΡΑΚΛΕΙΔΙΗC ΑΩΡΕ
ΩC L Γ

Ἡρακλείδ(ι)ης ἄωρε
ὡς (ἐτῶν) Γ

Heraklides, who died before his time,
about 3 years old.

Preservation: The stone is badly worn.

55. (Acc. No. 21049) Sandy Limestone. Height 28.6 cm., breadth 27.2 cm.

Relief: en creux.

The relief is without any frame. A male figure stands in the center with upraised hands, the palms to the front. The hair is brought back from the

forehead in locks indicated by incised lines. He wears a chiton with himation draped over the left shoulder. The figure is in a frontal position, except for the right foot which is in profile facing to the left. On both sides of the stone a seated jackal was incised in profile facing the figure. They both have their right paws raised.

Color: There is a slight trace of pink on the face of the figure.

Inscription: ΘΕΩΝΑ ωCL ΛΕ LΙΓ
ΕΠΕΙΦ Η

Θεωνᾶ<ς> ὡς (ἐτῶν) λε (ἔτους) ιγ
Ἐπεὶφ η

Theonas, about 35 years old.
Year 13 Epeiph 8

Preservation: The stone is badly worn and corroded.

56. (Acc. No. 21016) Sandy Limestone. Height 25.9 cm., breadth 19.5 cm.

Relief: en creux.

Lines were incised on the stone in such a way as to make an arched frame for the relief. A male figure stands in the center with upraised hands, the palms to the front. The hair is indicated by a line across the forehead. He wears a chiton with himation draped over the left shoulder. The figure is in a frontal position, except for the right foot which is in profile facing to the left.

Color: There is a considerable amount of red ochre in the background.

Inscription: None.

Preservation: The surface of the stone is rough and severely scratched.

57. (Acc. No. 21017) Sandy Limestone. Height 29.9 cm., breadth 36.6 cm.

Relief: en creux.

The stone is an irregular shape. A line cut down the right side of the stele probably indicates that the area to the right was meant to be removed. The space on the left is rectangular and a female figure stands in the center with upraised hands, the palms to the front. The hair in this case is not shown in the accustomed fashion, with tresses hanging on the shoulders. The hair, above the forehead, is indicated by rows of small jagged lines. She wears a chiton with himation draped over the left shoulder. The close fitting garments allow the form of the body to be clearly outlined. The chiton is very long and falls into folds over the feet. The figure is entirely in a frontal position. An arch had been painted over the figure in the form of two black stripes with red ochre in between them.

Color: Traces of black are found about the hair. The arch was painted with black and red ochre as noted in the description. The lines of the inscription are black.

Inscription: ICIWN LH AΘYP K

Ἰσίων (ἔτους) η Ἀθὺρ κ

Ision Year 8 Hathur 20

Preservation: The stone is in very good condition, except for some staining.

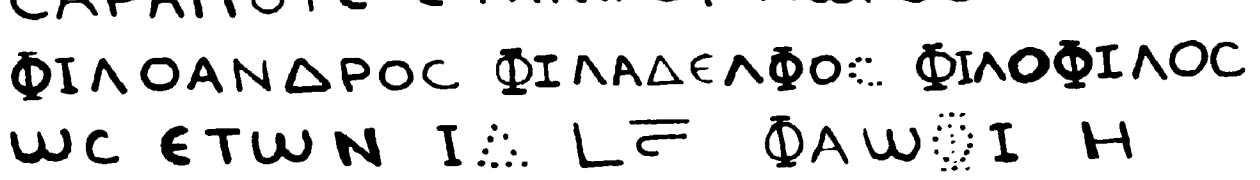
58. (Acc. No. 21069) Sandy Limestone. Height 35.8 cm., Breadth 24.6 cm.

Relief: en creux.

Lines were incised on the stone as to make an arched frame for the relief. A female figure stands in the center with upraised hands, the palms to the front. In this case, the upper arms do not extend straight out from the shoulder, but slant down, and the forearms are at a wider angle than usual. The arrangement of the arms is suggestive of a crucifix attitude. The hair, which is indicated in incised lines, is parted in the middle and brought back from the forehead, but the usual tresses on the shoulders are missing. The dress of this figure is unusual for this collection of stelae. She wears a chiton as is customary, but has over it, a short blouse-like arrangement, which extends to just below the waist and is tied under the breasts with a belt. The figure stands on a rise in the ground line and is shown entirely in a frontal position, except for the feet which are in profile and face in opposite directions. On both sides of the stone a seated jackal was incised in profile facing the figure. In both cases, the outline of the jackal interupts the frame line. The jackal on the left is smaller than the one on the right, and has the left paw raised. Plate XXII

Color: The lines making the frame for the relief were painted with red ochre.

Inscription:



Σαραποῦς Εὐάνθου ἄωρος ἄτεκνος
φίλοανδρος φιλαδέλφος Φιλόφιλος
ὡς ἐτῶν ιδ (ἔτους) ϛ Φαῶφι η

Sarapous, daughter of Euanthou, died before her time, childless, devoted to her husband, fond of her sister, a friendly person, about 14 years old. Year 6 Phaophi 8

Preservation: The stone is badly worn with a good deal of chipping.

59. (Acc. No. 21053) Sandy Limestone. Height 36.2 cm., breadth 24.3 cm.
Relief: en creux.

The relief is framed by two Egyptian columns with calyx capitals, which support a round topped roof. A young appearing male figure stands in the center with upraised hands, the palms to the front. The hair is brought back from the forehead in locks indicated by incised lines. He wears a chiton only. The garment has short sleeves and extends to just above the knees. The figure is shown entirely in a frontal position, except for the right foot, which is in profile facing to the left. On the left, a seated hawk has been incised in profile, facing the figure. On the right, a seated jackal is incised the same way.

Color: On the body of the figure, there are traces of red ochre.

Inscription: ΛΥΚΑΡΙΩΝ ////////////Α ΜΗΝΝ Ι
ΛΓ ΜΕCΟΡΗ ⋮ ////////ΥΥΧΙ

Λυκαρίων ὡ[s] [(ἔτους)] α μην(ῶν) ι

(ἔτους) γ Μεσορὴ ι [εὐ]ψύχει

Lukarion, about 1 year and 10 months old.

Year 3 Mesore 10 Be of good cheer!

Preservation: The stone is worn and corroded, with the inscription in poor condition.

60. (Acc. No. 21060) Sandy Limestone. Height 39.6 cm., breadth 30.0 cm.

Relief: en creux.

The relief is framed by two Egyptian columns with calyx capitals, which support a round topped roof. A female figure stands slightly left of the center with upraised hands, the palms to the front. The hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation drawn over the left shoulder. The figure is shown in a frontal position, except for the right foot, which is in profile facing to the left. On the left side a seated jackal was incised in profile facing the figure. The right paw of the jackal is raised.

Color: None.

Inscription: ΘΕΡΜΟΥΘΑΡΙΝ

ΑΩΡΟC L Θ

Θερμουθᾶριν
ἄωρος (ἐτῶν) θ

Thermoutharin, who has died before
her time, aged 9.

Preservation: The stone is worn and is severely cracked. There is considerable flaking, especially along the edges.

61. (Acc. No. 21078) Ferriferous Limestone. Height 45.5 cm. breadth 27.1 cm.

Relief: en creux.

The relief is framed by two Egyptian columns with calyx capitals, which support a round topped roof. A female figure stands on the right with upraised hands, the palms to the front. The hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders in small tresses. She wears a very long chiton which folds over the feet. The himation is draped over the left shoulder. The figure is shown entirely frontal with the left leg slightly bent and outlined through the garments. Two bands of red ochre are painted across the background of the relief, at about shoulder level. There are suggestions of other red and black lines in the background, but it is difficult to decide what was intended. One of the red bands may have provided an arch over the top of the head. The head and hands seem to cut into this band, but the matter is not definite. On the left a jackal is cut in profile, seated on a pedestal, and facing the figure. Beneath the ledge of the pedestal and at about the level of the knee of the figure,

a small altar was incised. Two broad bands of red ochre were painted across the bottom of the stone and were probably intended for an inscription.

Color: Red ochre was used liberally. Traces of it may be found on the pediment, the columns, for various lines in the background, and for the chiton of the figure. Mustard yellow was used for other parts of the pediment, the himation of the figure, the pedestal, and the altar.

Inscription: None.

Preservation: The roughness of the original stone has been increased by corroding and salt incrustation.

62. (Acc. No. 21051) Sandy Limestone. Height 29.7 cm., breadth 22.8 cm.

Relief: en creux.

The relief is framed by two Egyptian columns with calyx capitals, which support a round topped roof. The usual Egyptian abaci are missing. The stone itself was rounded off around the borders of the roof. A male figure stands in the center with palms to the front. The hair is brought back from the forehead in very neat incised lines. He wears a chiton with himation drawn over the left shoulder. The figure is in frontal position, except for the right foot, which is in profile facing to the left. The right foot has a black lacing, which might indicate a sandal. On both sides of the stone a seated jackal was incised in profile facing the figure. A black band is painted in an arch above the figure. Plate XXI

Color: The exposed parts of the body were painted with red ochre. Red ochre was also used on the calyx capitals. The lower portion of each column was cross-hatched with black paint. The incised inscription was painted black.

Inscription:

ΠΡΩΤΑΡΧΟC ЄΤΩΝ $\bar{B}$ ΜΗΝΩΝ $\bar{I}$
ΧΟΙΑΧ ΚΖ

Πρώταρχος ἐτῶν $\bar{β}$ μηνῶν $\bar{ι}$
Χοιὰχ κζ

Protarchos, aged 2 years and 10 months.
Choiak 27

Preservation: This stone is in excellent condition and it is unfortunate that so much of the color has faded. Enough remains, however, to incite curiosity as to what this very neat relief originally looked like.

63. (Acc. No. 21073) Sandy Limestone. Height 36.7 cm., breadth 34.7 cm.

Relief: en creux.

The relief is framed between two Egyptian columns with calyx capitals, which support a triangular pediment with akroteria. A black arched band was painted above the temple setting. A female figure stands in the center with upraised hands, the palms to the front. The hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. The shoulder tresses are indicated by incised lines in a pattern of squares.

She wears a chiton with himation drawn over the left shoulder. The folds of the garments are more carefully executed than usual, and the form of the body is made evident. The figure is in a frontal position, except for the right foot, which is in profile turned to the left. On the left a jackal is incised, sitting on a pedestal, facing the figure. A hawk occupies a similar position on the right. The ribs of the jackal are indicated in this case, and serve as an example of the close attention given to detail, on this relief. Plate XXIII

Color: Broad bands of black are painted on the columns immediately beneath the capitals. There are also evidences of black on the pediment. The columns were painted with red ochre. The hair and feet of the figure are both black, and the inscription was also painted in this color.

Inscription: ΑΠΙΑ ΑΩΡΟC ЄΤΩΝ ΙΘ LΚΔ
ΠΑΡΜΟΥΤΙ Η ЄΥΨΥΧΙ

Ἀπία ἄωρος ἐτῶν ιθ (ἔτους) κδ
Παρμοῦτι η εὐψύχει

Apia, who has died before her time, aged 19
Year 24 Pharmouthi 8 Be of good cheer!

Παρμοῦτι : Τ for Θ .

Preservation: The surface is very powdery, and worn away in spots.

64. (Acc. No. 21086) Sandy Limestone. Height 29.7 cm., breadth 25.8 cm.
Relief: en creux.

There apparently was some attempt made to round off the corners of this rectangular stone. On the right a female figure stands with upraised hands, the palms to the front. On the left a smaller child-like male figure is indicated in a similar attitude. The hair of the female figure is parted in the middle, is drawn behind the ears, and hangs on the shoulders. The hair of the small male figure is indicated by small nicks above a line across the forehead. Both wear a chiton with himation drawn over the left shoulder. In each case the figure is shown in frontal position down to the waist. The usual distortion of the body is not evident, but the feet are in profile turned to the left. Rectangular pedestals have been scratched under each figure.
Plate XXIV

Color: There are indications that a red ochre band was painted around the relief just inside the edge of the stone.

Inscription: None.

Preservation: The surface of the stone is very rough and worn.

65. (Acc. No. 21084) Sandy Limestone. Height 35.4 cm., breadth 24.0 cm.
Relief: en creux.

Two figures are indicated on a rectangular stone with irregular edges. The surface of the stone is so badly defaced that details of the figures are missing and parts of the figures themselves, cannot be seen. On the right is a male figure standing with upraised arms. The arms are missing above the elbow. On the left a smaller male

figure stands with upraised hands, the palms to the front. The head in each case is defaced, but it is evident that no space was cut for shoulder tresses which would indicate a female figure. Both appear to be dressed in the customary chiton with himation drawn over the left shoulder. The figure on the right is in a frontal position, except for the right foot which is in profile turned to the left. The feet of the smaller figure are missing, but the rest of the body is in frontal position.

Color: None.

Inscription:

ΕΑ ||||||||||||
ΑΩ ||||||||||||

Ε α [

ἀω [ρος]

Preservation: The stone is in very poor condition as indicated in the description.

66. (Acc. No. 21083) Ferriferous Limestone. Height 36.9 cm., breadth 26.1 cm.

Relief: en creux. The workmanship is very rough and crude.

The relief is framed by two Egyptian columns with calyx capitals, which support a round topped roof. On the right a female figure stands with upraised hands, the palms to the front. The hair is neatly arranged around the head and covers the ears, but the ends are allowed

to fan out over the shoulders. She wears a chiton which is very long and folds over the feet. The himation is draped over the left shoulder. The figure is entirely in a frontal position. On the left a male figure stands in a similar attitude. His hair was parted in the middle, and is otherwise indicated by a line across the forehead. He wears a chiton with himation draped over the left shoulder. The figure is shown in a frontal position, except for the right foot, which turns to the left. There is a suggestion of an arched black band over the head, but the matter is not definite.

Color: The hair of both figures is black. There are traces of red ochre here and there in the background. The lines of the inscription are black.

Inscription:

////////ΩΝ//////////LN

//////////ΡΗC L∴ ЄΥΥΥΧ///////

Τ////////

]ων (ἐτῶν) ν

]ρης (ἔτους) δ εὐγύχ[ει]

Τ [ῦβι]

Preservation: The surface of the stone is very rough and is marred from many deep and broad scratches.

67. (Acc. No. 21085) Sandy Limestone. Height 38.4 cm., breadth 27.0 cm.

Relief: en creux. Very crudely executed.

The reilef is framed between two columns supporting a triangular pediment with akroteria. On the left stands a female figure with upraised hands

the palms to the front. On the right a smaller male figure is indicated in the same attitude. The hair of the female figure which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. In the case of the male figure, the hair is indicated above the forehead by two rows of jagged incisions. Both wear a chiton with himation drawn over the left shoulder. In each case the figure is in a frontal position to the waist. The usual curvature of the body is missing in both figures, but the feet are in profile to the left.

Color: There are traces of red ochre on the columns.

Inscription: None.

Preservation: The surface of the stone is rough and worn.

68. (Acc. No. 21072) Sandy Limestone. Height 28.0 cm., breadth 24.6 cm.

Relief: Bas-relief.

The upper part of the stone is missing, but the relief appears to have been framed between two Egyptian columns with calyx capitals. A female figure stands in the center with upraised hands, the palms to the front. The hair, which is indicated by incised lines, is brought back from a formal fringe at the forehead, is drawn behind the ears, and hangs on the shoulders. She is wearing a chiton with himation drawn over the left shoulder. The figure is entirely in a frontal position. On the left is a seated jackal in a half-turned position, but with the head to the front. A hawk is on the right in a similar attitude, but stands on a small platform.

Color: There are red ochre bands painted down both sides of the relief area and they were perhaps joined by an arch across the top. A thin red line was painted across the base of the stone directly above the inscription. The hair of the figure is black and the jackal also seems to have been painted black.

Inscription: ЄICXIPЄNI LZ

εἰσχιρένι (ἐτῶν) ζ

Eischireni, aged 7.

This inscription has received special attention elsewhere: Campbell Bonner, "Additions and Corrections", Harvard Theological Review, Vol. XXXVII, No. 1, 1944, p. 337. Professor Bonner concludes: "I prefer to take εἰσχιρένι as an abbreviated form, such as is common in modern Greek, of a nominative in -ιον, Ἰσχυράνιον, even though no actual examples of that diminutive has been published.

Preservation: The top of the stele has been broken away, including much of the columns. The stone is cracked in spots.

69. (Acc. No. 21074) Sandy Limestone. Height 35.1 cm., breadth 27.6 cm.

Relief: Bas-relief.

The relief is framed between two pilasters which originally supported a pediment (probably triangular), which is now largely missing. The sunken area was cut back in such a way, as to provide an arch over the figure. A female figure stands in the center with upraised hands, the palms to the front. The hair is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation drawn over the left shoulder. The figure is in

a frontal position to the waist, with the remainder of the body facing to the right. On the left sits a jackal in profile facing the figure. On the right sits a hawk facing to the front.

Color: None.

Inscription: IIII ΘΗΝΑΡΟ[illegible]C ΑΩΡΟC ΩC L[illegible]

[Α]θηναροῦς ἄωρος ὡς (ἐτῶν) η

Athenarous, who died before her time,
about 8 years old.

Preservation: Large chunks of stone have been broken away. The surface of the stone is scaly and corroded.

70. (Acc. No. 21054) Sandy Limestone. Height 36.2 cm., breadth 27.9 cm.

Relief: Bas-relief.

The relief is framed between two Egyptian columns with calyx capitals, which support a triangular pediment with akroteria. A male figure stand in the center with arms upraised. The hands are missing, but the impression remains on the stone, and suffices to indicate that the palms were to the front. The hair is brought back from the forehead in furrows. He wears a chiton with himation drawn over the left shoulder. The figure is in a frontal position, except for the right foot, which is in profile turned to the left. The body rests on the right foot and has a graceful posture. On the left a hawk is seated on a pedestal in a half-turned position, with its head to the

front. On a lower pedestal at the right a jackal is seated in a similar position. The head of the jackal is missing.

Color: The tympanum was painted with red ochre. The outer wing of the hawk is the same color.

Inscription: ΙΙΙΙΙΙΕΙΚΕ ΑΞΩΠΙΙΙΙΙΙΙΙΙΙΙΙΙΙΙΙΙΙΕ
ΕΤΟΝ
ΑΘΥΡ ΚΘ

]ειικε Αξωπ.[
ἐτῶν
Ἀθὺρ κ

Preservation: The stone is broken away in many spots and the surface of the stone has become scaly, with the inscription almost entirely defaced.

71. (Acc. No. 21019) Sandy Limestone. Height 39.1 cm., breadth 35.8 cm.

Relief: Bas-relief.

A temple doorway is centered on a very large square stone. The relief is framed by two Egyptian columns with calyx capitals, which support a triangular pediment. The usual Egyptian abaci are missing. A short, stubby appearing male figure stands with hands upraised, the palms to the front. A line across the forehead is the only indication of hair. He wears a chiton with himation drawn over the left shoulder. He is entirely in a frontal position. The knee of the left leg is bent, but the figure retains a stiff appearance.

Color: Red ochre was painted on the stone surrounding the temple doorway. There are traces of red ochre on the columns. The borders of the pediment are painted black.

Inscription: The inscription was painted, but has almost entirely faded away, except for two unrelated letters.

Preservation: The stone is in very good condition.

72. (Acc. No. 21052) Sandy Limestone. Height 29.1 cm., breadth 31.7 cm.

Relief: Bas-relief.

The relief is framed between two Egyptian columns with calyx capitals, which support a triangular pediment with akroteria. A youthful male figure stands in the center with upraised hands, the palms to the front. A broad black band is arched over the top of the figure and down both sides of the enclosed area. There is a thin band outside of the broad band, which is also black. On the left side, there is a bit of evidence remaining, that both bands came together in a fringe of squares, which suggest a form of cloth. There is a similar design on another stele, Cat. No. 38. The figure is dressed in the customary chiton with himation drawn over the left shoulder. The body is entirely in a frontal position. On each side of the figure is seated a jackal in a half-turned position with the head to the front. The jackal on the right is obviously bigger than the other.

Plate XXVI

Color: The right column has a sufficient amount of color remaining to indicate a highly decorative design worked out in red and black. Red ochre was used for the body. The hair is black.

Inscription: NEMECIWN WC L $\overline{\text{KA}}$

AΘYP $\overline{\text{C}}$

Νεμεσίων ὡς (ἐτῶν) κδ

Ἀθὺρ ϛ

Nemesion, about 24 years old.

Hathur 6

Preservation: The stone is in very good condition. There is enough paint remaining to show how the columns were decorated. The surface of the stone is smooth with only an occasional scratch.

73. (Acc. No. 21055) Sandy Limestone. Height 37.2 cm., breadth 32.6 cm.

Relief: Bas-relief.

The relief is enclosed between two columns with Corinthian capitals supporting a triangular pediment, with akroteria. Above the pediment is a uraeus. The area upon which the relief stands was cut back in such a way as to provide an arch over the figure. A female figure stands in the center with upraised hands, the palms to the front. The hair at the top is very neatly arranged above a formal fringe, is drawn behind the ears and hangs on the shoulders. She wears a chiton with himation draped over the left shoulder. The form of the body is clearly outlined by the garments. The figure is entirely in a frontal position. The left leg is slightly bent and adds a graceful appearance to the posture. On the left a jackal sits in a half-turned position with head to the front. A hawk has a similar attitude at the right. A black band is arched over the head of the figure. Two narrow black bands were painted across the background at the level of the head. The elaboration and attention to detail in this relief is outstanding.

Plate XXV

Color: Black is used liberally on the decoration of the columns and pediment. There are traces of black on the jackal.

Inscription: ////////HN////////...K ////////////:YP

I//////

(ἐτῶν) Κ [Α]θὺρ

Preservation: The surface is powdery, but the stele is otherwise in excellent condition.

74. (Acc. No. 21018) Sandy Limestone. Height 32.8 cm., breadth 17.6 cm.

Relief: Bas-relief.

A single figure almost fills the entire space between two deep pilasters supporting a triangular pediment with akroteria. This male figure stands with upraised hands, the palms to the front. The hair is indicated by a single row of vertical notches at the forehead. He wears a chiton with himation drawn over the left shoulder. The figure is entirely in the frontal position. Plate XXVII

Color: There are traces of red ochre on the pilasters.

Inscription: Only one letter is definite. The rest has been chipped away.

Preservation: The stone is very good, except for occasional corroding.

75. (Acc. No. 21070) Sandy Limestone. Height 21.1 cm., breadth 19.3 cm.

Relief: Incised.

A female figure stands in the center of a rectangular shaped slab. Her hands are upraised with the palms to the front. The hair falls loosely about the head and hangs on the shoulders. She wears a chiton with himation over the right shoulder, but the design is simply a pattern of parallel lines rather than any natural folds. Beneath this pattern the right breast is outlined in profile in the familiar Ptolemaic style. The head, arms and hands are to the front, but the rest of the body is in profile facing to the left. On each side a seated jackal has been incised in profile facing the figure. The dogs are unevenly matched, having been crudely executed. They both have their right paws raised. Long tails are indicated for both. Plate XXIX

Color: None

Inscription: None.

Preservation: The stone is in fair condition, but the surface is rough.

76. (Acc. No. 21028) Sandy Limestone. Height 25.5 cm., breadth 22.1 cm.

Relief: Incised.

The upper left corner is missing. The upper right corner appears to have been rounded, but this may be more from wear than any planned execution. The stone had apparently been used before and there are several indistinct markings which do not appear to be related to the figure. A female figure stands in the center with upraised hands, the palms to the front. Her hair is dressed around the head, covering the ears. She wears a single garment which is brought across the front under the right breast and over the left shoulder, in the familiar Ptolemaic style. On the lower left leg there is a hand or foot indicated which

is obviously left over from the previous use of the stone. The head, hands and arms of the figure are to the front, but the rest of the body is in profile to the left. Plate XXVIII

Color: None.

Inscription: None.

Preservation: The stone is worn and the surface is very powdery.

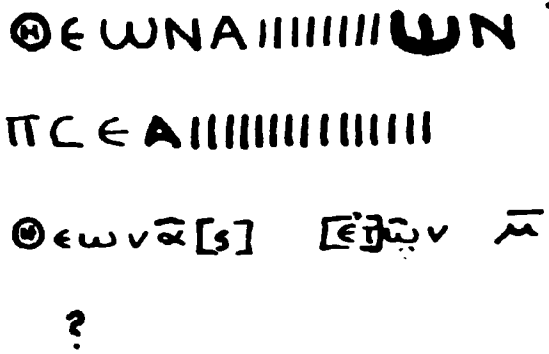
77. (Acc. No. 21102) Sandy Limestone. Height 46.5 cm., breadth 29.9 cm.

Relief: en creux.

The relief is placed in the upper right section of a pear-shaped stone. There is rough cutting along the left edge and bottom of the relief area. This effort, coupled with the rounded top of the stone, makes an arched frame. A human figure reclines on a couch with the left elbow supported by two pillows, and the right hand holding out a cup. The head is badly defaced, but the space for shoulder tresses is lacking and so the figure is probably male. A chiton is worn with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and is suspended artificially above the left leg which faces to the front. There is some evidence that some banquet objects had been incised beneath the couch but the area is badly defaced. There was an effort made with jagged lines to decorate the pillows and mattress.

Color: The two pillows were painted a very dark red.

Inscription:



Theonas, aged 40.

?

Preservation: The stone is in very poor condition. The head of the figure, and the lower part of the relief are almost completely destroyed.

78. (Acc. No. 21097) Sandy Limestone. Height 29.5 cm., breadth 24.3 cm.

Relief: en creux.

The relief was centered on what had apparently been a rectangular shaped stone. A male figure reclines on a couch with his left elbow resting on two pillows, and the right hand holding out a cup. The hair is indicated by a line across the forehead. He wears a chiton with a himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg which is facing to the front. Beneath the couch there is a bunch of stalks (?), an amphora in a stand, and a three-legged table bearing two vessels. A narrow black band apparently was arched over the top of the figure, but only traces of it remain.

Plate XXX

Color: Black was used for the band surrounding the figure and for the couch.

Inscription:

APTEMA L.....

AΘYP B̄

Ἀρτεμᾶ<ς> (ἐτῶν) ξ

Ἁθὺρ β̄

Artemas, aged 60. Hathur 2

Preservation: The stone is in good condition.

79. (Acc. No. 21157) Sandy Limestone. Height 24.0 cm., breadth 18.3 cm.

Relief: en creux.

The stone is rectangular in shape, and apparently was an attempt to make a rounded off top. There is also evidence of a line having been painted around the border of the stele. A male figure reclines on a couch with his left elbow resting on two pillows and his right hand holding out a two-handled cup. The hair is indicated by incised curved lines. He wears a chiton with a himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg which is shown in the front view. The pillows and the mattress are decorated with jagged incised lines. Beneath the couch, the following articles are crudely incised: a bunch of stalks (?), an amphora in a stand, and a three-legged table holding two cups. A seated jackal was incised in profile just above the outstretched right hand and facing the head of the figure.

Color: The bottom pillow was painted with red ochre. The mattress shows traces of greenish-blue, and the indications of a border around the stone are red.

Inscription: ΠΕΕΒΩC ⁘ ΑΠΥΓΧΙΟC
ΦΙΛΟΤΕΚΝΟC ΛΞC
ΛΘΧΟΙΑΧ ΚΖ̄

Πεεβῶς ⸢ϛ⸣ Ἀπύχιος

φιλότεκνος (ἐτῶν) ξϛ

(ἔτους) θ χοιὰκ κζ

Peebos, son of Apuchios, devoted to his children,

aged 66. Year 9 Choiak 27

Preservation: The stone is badly chipped in spots.

30. (Acc. No. 21101) Sandy Limestone. Height 26.7 cm., breadth 14.8 cm.

Relief: en creux.

The relief is on a very narrow piece of stone. The sides are so badly broken away, it is impossible to know what the original shape had been. A male figure reclines on a couch with his left elbow resting on two pillows and right arm outstretched with the hand apparently intended to be holding a small cup. In this case, the cup is incised slightly above the hand and might easily be considered as a later addition. The figure is dressed in the customary chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg which is turned to the front. The pillows and the mattress are decorated by the use of incised slanting lines. A bunch of stalks (?) is all that is incised beneath the couch.

Color: None.

Inscription:

]C HPA ЄYYYXI

IIIIWPЄ WCL ΛH

? εὐψύχει

[α]ωρε ὡς (ἐτῶν) λη

Preservation: The stone is badly worn and stained. Both sides were broken off and have irregular edges.

81. (Acc. No. 21164) Sandy Limestone. Height 34.6 cm., breadth 30.0 cm.

Relief: en creux.

The stone is rectangular in shape and an attempt was apparently made to round off the corners of the top. A female figure reclines on a couch with her left elbow resting on two pillows, and the right hand holding out a two-handled cup. Her hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. She wears the customary chiton, as is shown by the folds above the waist, but the relief is unfinished and the lines of the garment at the bottom are missing. The absence of these lines appear to be from carelessness or forgetfulness, rather than from any wearing of the stone. The himation is wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg, which is turned to the front. The mattress and pillows are undecorated. Beneath the couch the following scene is incised: A bunch of stalks (which here appears to be sheaves of wheat bound together), an amphora in a stand, with a long stemmed laddle on the left side, and a three-legged table holding two cups.

Color: None.

Inscription: None.

Preservation: The stone is in very good condition, except for occasional scratches and staining.

82. (Acc. No. 21149) Sandy Limestone. Height 27.5 cm., breadth 26.0 cm.

Relief: en creux.

There was an attempt made apparently, to round off the top of this square stone. A male figure reclines on a couch with his left elbow resting on two pillows and his right hand holding out a two-handled cup. The hair is indicated by incised wavy lines. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are not decorated. The following articles are incised beneath the couch: a bunch of stalks (which here appears to be sheaves of wheat bound together), an amphora in a stand, with a long handled laddle hanging on the left side, and two cups on a three-legged table. A reclining jackal is incised in profile facing the figure. The jackal was placed directly above the cup held out in the right hand.

Color: There are traces of light pink about the left hand, and the right foot.

Inscription: ΠΙΘΑΥC ωC L MB ΠΑΥΝΙ $\overline{\text{KC}}$

Πιθαῦς ὡς (ἐτῶν) μβ Παῦνι $\overline{\text{κς}}$

Pithaus, about 42 years old.

Pauni 26

Preservation: The stone is in good condition, except for the topmost area, which suffered severe chipping.

83. (Acc. No. 21161) Sandy Limestone. Height 38.5 cm., breadth 26.7 cm.
Relief: en creux.

The top of the stone is rounded off but in a very careless way. A female figure reclines on a couch, with her left elbow resting on two pillows, and the right hand holding out a small cup. The hair, which is indicated by incised lines, is parted in the middle, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile, and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are decorated with incised lines. Beneath the couch the following articles are incised: A bunch of stalks (?), an amphora in a stand and a three-legged table. Between the stalks and the amphora, there is an additional representation which is puzzling. It seems likely to be a crude symbol for some forgotten element of the scene. This circular shape above two slanting lines, just above the cup in the right hand, could for instance, represent a bunch of flowers. A reclining jackal is incised in profile facing the figure.

Color: Both the himation and the bottom pillow have traces of pink. Black paint was used for the hair of the figure, the mattress, the amphora, and the table in the banquet scene.

Inscription: ΑΠΟΛΛΙΑΡΙΩΝ LK[illegible]

Ἀπολλι<ν>άριων (ἐτῶν) κη

Apollinarion, aged 28.

Preservation: The stone is chipped slightly, but otherwise is in good condition.

84. (Acc. No. 29010) Sandy Limestone. Height 30.2 cm., breadth 20.0 cm.

Relief: en creux.

The top of this rectangular stone was rounded off. A female figure reclines on a couch with her left elbow resting on two pillows, and the right hand holding out a two-handled cup. The hair, which is indicated by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. There is a formal fringe of hair around the forehead. She is wearing a chiton with himation wrapped around the waist and drawn over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The scene beneath the couch is partly broken away, but the following articles remain: a bunch of stalks, (which appears to be sheaves of wheat bound together), an amphora in a stand, with a long handled laddle hanging from the left side, and two cups, which had undoubtedly been on a three-legged table which is now missing.

Color: There are traces of red on the top pillow and the amphora.

Inscription: AMMWN[illegible]

Αμμων[

Preservation: The lower left section of the stone is broken away. There is chipping in other places, but the figure of the relief is well preserved.

85. (Acc. No. 21093) Sandy Limestone. Height 29.5 cm., breadth 30.5 cm.

Relief: en creux.

There was an attempt to round off the top of the stone, but the edges are very irregular. A male figure reclines on a couch, with his left elbow resting on two pillows and the right hand holding out a small dish. The hair is indicated by incised lines which curve upward from the forehead. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The sleeve on the right arm is not shown, but this may have been due to carelessness. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are decorated by incised curved lines. There are turnings on the legs of the couch. The following scene is incised beneath the couch: a very crude representation which was, perhaps, intended to be a bunch of flowers, a three-legged table, and an amphora in a stand.

Color: The face and the hands were painted with red ochre. The mattress, the table, and the amphora are also in red ochre. There are traces of yellow about the top pillow and the table legs. The hair is black. There are evidences of a sky-blue color on the cup and the lower part of the floral (?) arrangement.

Inscription: None.

Preservation: The stone is worn and stained.

86. (Acc. No. 21166) Sandy Limestone. Height 32.3 cm., breadth 24.4 cm.
Relief: en creux.

The relief is centered on a rectangular shaped stone. A female figure is reclining on a couch with her left elbow resting on two pillows, and the right hand holding out a small dish. The hair, which is indicated by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are decorated with incised curved lines. The following articles are incised beneath the couch: a crude representation which was, perhaps, intended to be a bunch of flowers, a three-legged table, and an amphora in a stand.

Color: The mattress was painted with red ochre. The hair is black.

Inscription: None.

Preservation: The stone is badly worn and the "banquet scene" chipped away in spots.

87. (Acc. No. 21131) Sandy Limestone. Height 25.3 cm., breadth 20.2 cm.
Relief: en creux.

The relief was centered in what was apparently intended to be a rectangular shaped stone. The upper right section, including the head of the figure, is now missing. A human figure reclines on a couch with the left elbow resting on two pillows and the right hand holding out a two-handled cup. The figure wears a chiton with himation wrapped around the waist and

draped over the left shoulder. The lines indicating the folds of the garment are especially good, showing better workmanship than usual. The right leg which is in profile is stiffly outstretched above the left leg which is in front.view. The pillows and the mattress are not decorated. Beneath the couch are incised the following articles: a representation of a bunch of flowers, an amphora in a stand, with a long stemmed ladle hanging from the left side, and a three-legged table.

Color: None.

Inscription: None.

Preservation: The upper right section of the stone is broken away, but the rest of the stone is in good condition.

88. (Acc. No. 21148) Sandy Limestone. Height 27.3 cm., breadth 22.3 cm.

Relief: en creux.

The relief is centered on a square shaped stone. A male figure reclines on a couch with his left elbow resting on two pillows, and the right hand holding out a two-handled cup. The hair is indicated by short incised lines. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and is stiflly outstretched above the left leg, which is in front view. The pillows and the mattress are shown by incised slanting lines. Incised beneath the couch are the following articles: A bunch of stalks, which has the appearance of sheaves of wheat bound together, an amphora in a stand, with a long handled laddle hanging on the left side, and a three-legged table holding two cups. On the left, a reclining jackal was incised in profile facing the figure. The

jackal was placed above the cup held in the outstretched hand.

PLATE XXXII

Color: Black paint appears to have been used around the edges of the stele, but the matter is not definite.

Inscription:

ΕΙΡΗΝΙΩΝ ΗΡΑΚΛΕΙΔΟΥ ΦΙ
ΛΟΤΕΚΝΕ ΦΙΛΑΔΕΛΦΕ ΧΡΗ
ΣΤΕ L̄ ΧΟΙΑΧ Ī L ΟΓ

Εἰρηνίων Ἡρακλείδου φι-
λότεκνε φιλάδελφε χρη-
στὲ (ἔτους) L̄ Χοιὰχ ιβ̄ (ἐτῶν) ογ

Eirenion, son of Herakleides,
devoted to his children, fond
of his brother (s), worthy.
Year 6 Choiak 12 Aged 73

Preservation: The stone is worn and stained.

89. (Acc. No. 21092) Sandy Limestone. Height 27.6 cm., breadth 24.5 cm.

Relief: en creux.

The relief is centered on what was apparently a rectangular shaped stone. There was an attempt made to cut away the topmost area of the stone to make an arched frame. A male figure reclines on a couch with his left elbow resting on two pillows, and the right hand holding out a

small dish. The legs of the couch are turned and show more elaborate detail than usual. The surface at the top of the head is made rougher than the rest of the face and serves as the only indication of hair. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg which is in front view. The pillows and the mattress are decorated with incised curved lines. Beneath the couch are incised the following articles: an amphora in a stand, and a three-legged table holding two cups.

Color: There are traces of red ochre here and there in the background.

Inscription:

ωροc χρηcτε χαιρε lνα

lc̄ φαωφι ῑ̄γ̄

Ὥρος χρηστὲ χαῖρε (ἐτῶν) να

(ἔτους) ε̄ Φαῶφι ιγ

Horos, who was worthy. Farewell. Aged 51

Year 6 Phaophi 13

Preservation: The stone was broken in half, from top to bottom, on a line about one third of the way in from the right border, and the stone is badly worn and scratched.

90. (Acc. No. 21120) Sandy Limestone. Height 30.9 cm., breadth 31.1 cm.

Relief: <u>en creux</u>.

The stone is neatly rounded off across the top and a broad band of red ochre was painted within this edge. A female figure reclines on a couch with her left elbow resting on what was probably two pillows (this section is badly damaged) and the right hand holding out a small cup. The hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg which is shown in front view. Beneath the couch are incised the following articles: a bunch of stalks, which may be either flowers or sheaves of wheat bound together, an amphora in a stand and a three-legged table holding two cups.

Color: The hair was black. The amphora has traces of red ochre. The band around the edges of the stone were red ochre.

Inscription:

ΤΙΒΕΛΛΗϹ ωϹ L ∴ LK

ЄΥΨΥΧΙ

Τιβέλλης ὡς (ἐτῶν) λ (ἔτους) κ

εὐψύχει

Tibelles, about 30 years old. Year 20

Be of good cheer!

Preservation: The stone is badly chipped and corroded.

91. (Acc. No. 21109) Sandy Limestone. Height 30.4 cm., breadth 17.2 cm.
Relief: en creux.
The relief is centered on a narrow rectangular shaped stone. There are incised lines down both sides which were perhaps, joined by an arched line across the top, but the upper area of the stone is badly worn. A male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out what was probably a cup. A line across the forehead gives the only indication of hair. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg which is in front view. The pillows and the mattress are decorated by incised curved lines. All that is evident, in the damaged area beneath the couch, is a crudely incised representation of what was, perhaps, intended to be a bunch of flowers.
Color: Red ochre was painted along the border lines and on the mattress.
Inscription: None.
Preservation: The stone is badly chipped and worn, with much of the relief defaced.

92. (Acc. No. 21121) Sandy Limestone. Height 37.0 cm., breadth 25.3 cm.
Relief: en creux.
The relief is centered on a rectangular stone. Incised lines were cut to provide an arched frame. A female figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a

small dish. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg which is in front view. The pillows and the mattress are decorated with incised curved lines. The legs of the couch have turnings. Beneath the couch are incised the following articles: a crudely incised representation of what was perhaps intended to be a bunch of flowers, a three-legged table, and an amphora in a stand.

Color: There are traces of red ochre on the mattress and in the background close to the feet.

Inscription:

ΔΙΟΝΥCΑΡΙΟΝ CΑΡΑΠΙΩΝΟC
ΑΛΥΠΕ ΦΙΛΑΝΘΡΩΠΕ ΦΙΛΟΤ
IIIINE XPHCTH XAIPE ωC
L IIIIIIIIIIII ... ✻ XOI IIIIIII

Διονυσάριον Σαραπίωνος
ἄλυπε φιλάνθρωπε φιλότ
[ε κ]νε χρηστὴ χαῖρε ὡς
(ἐτῶν) ? (ἔτους) ϑ χοι[ὰκ]

Dionusarion, daughter of Sarapion, is without pain.
A kind person, fond of her children, worthy. Farewell.
About (?) years old. Year 9 Choiak

Preservation: The upper part of the stele is completely corroded away, with the head, shoulders, and upper part of the figure defaced. The lower left section of the stone is also badly worn with some of the inscription missing and the rest doubtful.

93. (Acc. No. 21106) Sandy Limestone. Height 56.1 cm., breadth 28.5 cm.
Relief: en creux.
The relief is centered on a very narrow stone. Much of the topmost part is chipped away, but enough remains to suggest that the stone had been rounded off. The relief is framed by two columns having the usual Egyptian abaci. The roof probably had a round top. A male figure reclines on a couch with his left elbow resting on two pillows and the left hand holding what might be either a flower or a folded wreath. The right arm is bent unusually sharp at the elbow with the hand holding out a two-handled cup. The upper part of the head is defaced and so there is no indication of hair. The lower part of the body is missing, but the upper folds of the garments reveal that the dress was the customary chiton with himation wrapped around the waist and draped over the left shoulder. Incised beneath the couch is the following scene: two bunches of stalks (one at each end), which in this case, appears to be sheaves of wheat bound together, an amphora in a stand, with a long handled ladle hanging from the left side, and a three-legged table holding two or three vessels.

Color: There is evidence of red ochre on the columns and on the amphora. The incised letters of the inscription are black.

Inscription:

ΑΘΗΝΟΔΩΡΟC ΦΙΛΟΤΕΚΝ
ΟC ΦΙΛΟΠΙΛΟ ΕΥCΕΒΗC
ΩC L MZ ΕΥΨΥΧΙ

Ἀθηνόδωρος φιλότεκν-
ος φιλόπιλο εὐσεβὴς
ὡς (ἐτῶν) μζ εὐψύχει

Athenodoros, devoted to his children, friendly, pious, about 47 years old. Be of good cheer!

Preservation: The stone is broken in half on a diagonal across the middle. Much of the stone is chipped and the details of the relief worn away in places.

94. (Acc. No. 21110) Sandy Limestone. Height 34.7 cm., breadth 22.6 cm.

Relief: en creux.

The relief is enclosed by columns with calyx capitals supporting a round topped roof. A male figure (judging from the lack of tresses hanging on the shoulders) reclines on a couch, the right hand holding out a cup. The rest of the area is so badly defaced that any further information is not available. The legs were apparently treated in the usual way with the right leg in profile stiffly outstretched above the left leg, which is in front view. Beneath the couch are incised

the following articles: two bunches of stalks (one at each end), which appear to be sheaves of wheat bound together, an amphora in a stand, with a long stemmed ladle hanging from the left side, and a three-legged table holding a small jug between two cups.

Color: None.

Inscription: None.

Preservation: The upper part of the stone is in bad condition because of flaking. Much of the relief is defaced.

95. (Acc. No. 21119) Sandy Limestone. Height 34.4 cm., breadth 17.6 cm.

Relief: en creux.

The top of the stone was rounded off. A female figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a two-handled cup. The left hand holds what was, perhaps a flower or folded wreath. An incision across the background of the stone was apparently used as a guide line. The hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and outstretched stiffly above the left leg, which is in front view. The pillows and the mattress were decorated with criss-crossed incised lines. Beneath the couch were the following incised articles: a crude representation, which may have been intended to symbolize a bunch of flowers, an amphora in a stand, with a long handled ladle hanging from the right side, a squat jug and a three-legged table holding two cups with a small jug between them.

Color: There are traces of red ochre about the hair, hands, and in some places in the banquet scene. The lines of the inscription are painted black.

Inscription: ΘΑΡΗΤΙΝ ωC L ΞA

Θαρήτιν ὡς (ἐτῶν) ξα

Tharetion, about 61 years old.

Preservation: The stone is worn with severe chipping in places.

96. (Acc. No. 21123) Sandy Limestone. Height 22.2 cm., breadth 22.9 cm.

Relief: en creux.

Incised lines were cut on the stone so as to make an arched frame for the relief. A female figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a small dish. The hair is indicated by a line across the forehead and by two triangularly shaped areas, which represent the tresses hanging on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg which is in front view. The pillows and the mattress are decorated by incised slanting lines. The legs of the couch are turned. Beneath the couch are the following incised articles: a crude representation (one at each end) of what may have been intended as a bunch of flowers, and in the center, a

three-legged table.

Color: None.

Inscription: NOne.

Preservation: The stone is worn and chipped severely in the upper right section.

97. (Acc. No. 21135) Sandy Limestone. Height 42.5 cm., breadth 26.6 cm.

Relief: en creux.

The relief is centered on a rectangular stone and there are incised lines along both sides of the stone which were perhaps connected by an arched line across the top. A female figure (judging by evidence of hair tresses at the shoulders) reclines on a couch with her left elbow resting on two pillows and the right hand holding out a small dish. The head of the figure is almost entirely defaced. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are decorated with incised slanting lines. The legs of the couch are turned. Beneath the couch are the following incised articles: a crude representation, which was perhaps intended to be a bunch of flowers, a three-legged table, and an amphora in a stand.

Color: There is red ochre along the lines framing the relief and also in places on the mattress.

Inscription:

ANOYBIC N

Ἀνοῦβις να

Anoubis, aged 51.

Preservation: The upper section of the stone is badly worn away and chipped.

98. (Acc. No. 21090) Sandy Limestone. Height 47.5 cm., breadth 35.9 cm.

Relief: en creux.

The top of the stone was cut back to provide an arched frame for the relief. A male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out a two-handled cup. The head of the figure is very worn and only a line across the forehead indicates the hair. He wears a chiton with himation wrapped around the waist and drawn over the left shoulder. The himation is indicated by incised lines in a veined pattern rather than any regular arrangement of folds. The right leg is in profile and stiffly outstretched above the left leg, which is shown to the front. The pillows and the mattress are decorated with incised slanting lines. The scene beneath the couch is badly worn, but the following articles were incised: a bunch of stalks (?), an amphora in a stand, and a three-legged table holding at least two cups.

Color: There are traces of red ochre about the hands and feet.

Inscription:

ΑΧΙΛΛΑC ΦΙΛΟΤΕ
ΚΝΟΝ ωC ΕΤωIIIII ΞΗ
ω::ΝΤΑΕ ::Η ΑΟ:Ρ ////

Ἀχιλλᾶς φιλότεκνος ὡς ἐτῶ[ν] ξη
? Ἀθὺρ [ι]δ

Achillas, devoted to his children,
about 68 years old. Hathur ?

Preservation: The stone is very worn. The banquet scene and the inscription are in very bad condition.

99. (Acc. No. 21089) Sandy Limestone. Height 29.9 cm., breadth 21.9 cm.

Relief: en creux.

The top and left side of the stone were cut back and with the right edge, provide an arched frame for the relief. A male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out a small dish. The hair is indicated by an incised wavy line across the forehead. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right foot is in profile and stiffly outstretched above the left leg which is in front view. The pillows and mattress are decorated with crudely incised jagged lines. The articles incised beneath the couch are as follows: a crudely cut circle above two slanting lines which was perhaps, intended to represent a bunch of flowers, an amphora in a stand, and a three-legged table.

Color: None.

Inscription: None.

Preservation: The surface has a great deal of salt incrustation.

100. (Acc. No. 21152) Sandy Limestone. Height 26.3 cm., breadth 29.3 cm.

Relief: en creux.

The stone was cut back at the top and sides to make an arched frame for the relief. A famale figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a small cup. The lines of the cup are confused with the front paws of a seated jackal, incised in profile at this side of the stone. The jackal appears to have been a careless addition, since there was other space which could have been used. The hair of the figure, which is indicated by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The folds of the chiton fan out from the right shoulder, and no sleeve is indicated. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are decorated with incised jagged lines. The following articles are incised beneath the couch: a bunch of stalks, which have the appearance of sheaves of wheat bound together, an amphora in a stand, and a three-legged table holding two cups.

Color: The top pillow and the mattress are painted green. The mattress is also decorated with two vertical bands of red ochre. The bunch of stalks, and the amphora are also painted green. Both the chiton and himation are painted with red ochre. The couch also has traces of red ochre.

Inscription:

ΤΑΠΕΤΕΩCΙC ΕΤΩΝ

ΕΤΟΝ LOΕ

ΤΑΠΕΤΕΩΣΙΣ ΕΤΩΝ
{ΕΤΟΥ} (ΕΤΩΝ) ΟΕ

Tapeteosis, aged 75.

Preservation: The stone is chipped badly along the bottom edge, but is otherwise in fair condition.

101. (Acc. No. 21147) Sandy Limestone. Height 26.2 cm., breadth 26.2 cm.

Relief: en creux.

The stone is square shaped with the upper corners rounded off. A male figure reclines on a couch with his left elbow resting on two pillows, and his right hand holding out a two-handled cup. The hair is indicated by a series of short incised lines. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. Incised beneath the couch are the following articles: a bunch of stalks, which have the appearance of sheaves of wheat bound together, an amphora in a stand, and with a long-handled ladle hanging from the right side, a squat jug, and a three-legged table holding two cups and a small pitcher, which is between the two cups. In the upper left section of the stele, a reclining jackal is incised in profile facing the figure.

Color: The outer edge of the stone and the incised lines of the inscription show evidence of red ochre. The incised lines of the table legs and decorative lines of the pillows also show traces of red ochre.

Inscription: AMOYNIC ΦΙΛΟΤΕΚΝΟC L Ξ LIB
ΠΑΥΝΙ ΚΒ ΕΥΨΥΧΕ

Ἀμοῦνις φιλότεκνος (ἐτῶν) ξ̄ (ἔτους) ιβ
Παῦνι κ̄β εὐψύχει

Amounis, devoted to his children, aged 60.
Year 12 Pauni 22 Be of good cheer!

Preservation: Very good condition.

102. (Acc. No. 29008) Sandy Limestone. Height 27.0 cm., breadth 23.2 cm.

Relief: en creux.

The top of the stone was rounded off. A male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out a dish. The hair is indicated by incised lines. He wears a chiton with himation draped around the waist and draped over the left shoulder. The leg on the right is in profile and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are decorated with incised slanting lines. An amphora and a three-legged table are the only items remaining of the scene originally incised beneath the couch.

Color: The hair was painted black and there is evidence of black on the mattress.

Inscription:

A[illegible]C ωC ЄTωN

Ξ

Ἄθας ὡς ἐτῶν

ξ

Athas, about 60 years old.

Preservation: The stone is badly worn and salt incrustation may be found on all parts of the stone. The banquet scene is especially affected.

103. (Acc. No. 21118) Sandy Limestone. Height 30.4 cm., breadth 30.9 cm.

Relief: en creux.

The top and right sides of the stone are cut back and with the left edge, make an arched frame for the relief. A female figure reclines on a couch with her left elbow resting on a single pillow, and the right hand holding out a two-handled cup. The hair, which is indicated by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The following articles are incised beneath the couch: a bunch of stalks (?), an amphora in a stand, and a three-legged table holding two cups. The pillows and the mattress on the couch are decorated with incised jagged lines.

Color: None.

Inscription: ΤΑΙΘΟΗC ΕΤΩΝ ΜΜ

Ταίθοης ἐτῶν μ {μ}

Taethoes, aged 40.

Because of the confusion resulting from a previous inscription, which was only partially erased, the first M is not clear and so the cutter apparently repeated it in order to emphasize the correct age.

Preservation: The stone is worn and badly chipped.

104. (Acc. No. 21088) Sandy Limestone. Height 27.6 cm., breadth 18.2 cm.

Relief: en creux.

The upper corners of the stone are slightly rounded. A male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out a two-handled cup. The hair is indicated by two rows of incised short lines. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. Beneath the couch the following articles of a banquet scene are incised: a bunch of stalks which has the appearance of sheaves of wheat bound together, an amphora in a stand, with a long stemmed ladle hanging from the right side, a squat jug, and a three-legged table holding two cups with a small jar between them. In the upper right section of the stele a reclining jackal was incised in profile facing the figure, but this area is badly worn and the jackal is barely discernible.

Color: There is evidence of red ochre about the neckline of the chiton. There are traces of pink about the ears, hands, and feet of the figure.

Inscription:

ΔΙΔΥΜΟC ////////////////AP////
OI////////////////NA//////:ΥΥΥΧΙ

Δίδυμος[

]εὐψύκει

Didumos Be of good cheer!

Preservation: The stone is badly worn and this accounts for the loss of much of the inscription.

105. (Acc. No. 21146) Sandy Limestone. Height 32.8 cm., breadth 28.2 cm.

Relief: en creux.

The top of the stone was rounded off. A male figure reclines on a couch with his left elbow resting on a single pillow, and his right hand holding out a two-handled cup. In the left hand he holds either a flower or a folded wreath. The hair is indicated in deeply incised lines. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. His right foot is in profile and stiffly outstretched above the left leg which is in front view. Beneath the couch a banquet scene is incised as follows: a bunch of stalks, which has the appearance of sheaves of wheat bound together, an amphora in a stand, with a long stemmed ladle hanging from the right side, a squat jug, and a three-legged table holding two cups, with a small jar placed in the middle. In the upper left section of the stele, a reclining jackal was incised in profile facing the figure.

Color: There are traces of pink about the right hand of the figure

Inscription: None.

Preservation: Very good condition, with only slight chipping.

106. (Acc. No. 21124) Sandy Limestone. Height 28.6 cm., breadth 26.5 cm.

Relief: en creux.

The stone is cut back at the top and on the sides, to provide an arched frame for the relief. There is a band of ochre around the inside border of the frame. A female figure reclines on a couch with her left elbow resting on two pillows and her right hand holding out a dish. The hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. There is a formal fringe of hair across the forehead with the decoration of the hair more elaborate than usual. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The following scene is incised beneath the couch: crudely incised lines which give the appearance of a group of loose grain stalks or of marsh reeds, an amphora in a stand, and a three-legged table holding two cups.

Color: The bottom pillow is a dark red. The amphora is a light red. Only the band around the border of the raised area is the usual shade of red ochre.

Inscription:

HPAC Ξ ΦΙΛΟΤΕΚΝ

OC

Ἡρᾶς ξ̄ φιλότεκνος

Heras, aged 60, devoted to his children.

Preservation: The stone is in good condition in spite of scratching and salt incrustation.

107. (Acc. No. 21134) Sandy Limestone. Height 35.5 cm., breadth 27.4 cm.

Relief: en creux.

Incised lines were cut down the side of the stone and were perhaps, connected at the top by an arched line to give a frame to the relief. The top of the stone is partly broken away and the rest is badly worn. A female figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a cup. Only a line across the forehead indicates the hair at the top. The rest of the hair is drawn behind the ears and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are decorated by deeply incised lines. The legs of the couch are turned. The scene incised beneath the couch is as follows: a crudely incised line which suggests the outline of a bunch of flowers or a bundle of wheat sheaves, a three-legged table, and an amphora in a stand.

Color: There are traces of light blue here and there in the background. The mattress and the lines making the frame around the relief are painted with red ochre.

Inscription: ΘΑΥΡΙC LNΘ

LIIIII MEXIP K⊂

Θαυρις (ἐτῶν) νθ
(ἔτους)? Μεχ<ε>ὶρ κϛ

Thauris, aged 59.

Year (?) Mecheir 26

Preservation: The stone is in poor condition. The surface is cracked and severely chipped.

108. (Acc. No. 21133) Sandy Limestone. Height 43.6 cm., breadth 32.9 cm.

Relief: en creux.

The stone is rectangular in shape. Incised lines make a square frame for the relief. A female figure reclines on a couch with her left elbow resting on two pillows and her right hand holding out a small dish. The hair, which is indicated by incised lines, is drawn behind the ears and hangs on the shoulders. There is a formal fringe across the forehead. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The pillows are decorated by incised slanting lines. The decoration of the mattress is made up of two rows of incised jagged lines. The legs of the couch have turnings. The scene incised beneath the couch is as follows: a crudely incised outline of what perhaps was intended to represent a bunch of flowers or sheaves of grain bound together, a three-legged table, and an amphora in a stand.

Color: Red ochre is found on the incised lines making the frame and here here and there in the banquet scene. The inscription was painted over in black.

Inscription: NEMECOYC ωCL.A.[illegible] LΓ ΦA IIIII
MOIIIIIIΘI IA

Νεμεσοῦς ὡς (ἐτῶν) λγ (ἔτους) ι Φα[ρ]
μο[ῦ]θι ια

Nemesous, about 33 years old.

Year 10 Pharmouthi 11

Preservation: The stone is badly broken around the edges and the surface is chipped.

109. (Acc. No. 21168) Sandy Limestone. Height 31.5 cm., breadth 22.8 cm.

Relief: en creux.

Lines were incised on the stone to make an arched top frame for the relief. The top of the stone was also rounded off. A female figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a two-handled cup. The hair is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She is wearing a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are decorated with incised slanting lines. The legs of the couch are turned. An amphora and a three-legged table holding two cups are incised beneath the couch. To the left of the cup in the outstretched hand is seated a jackal incised in profile. The jackal faces the figure with the right paw raised.

Color: The lines making the frame, the mattress and the amphora are painted with red ochre. The couch, the table, and part of the area beneath the banquet scene were painted a mustard yellow.

Inscription: None.

Preservation: The amount of color remaining, bears testimony to the good condtion of the stone.

110. (Acc. No. 21167) Sandy Limestone. Height 36.6 cm., breadth 26.0 cm.

Relief: en creux.

Incised lines were used to make a square frame for the relief. A female figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a small dish. The hair, which is indicated by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are decorated with curved incised lines. The legs of the couch are turned. The following scene is incised beneath the couch: a crudely incised outline of a shape which was perhaps, intended to represent a bunch of flowers or a bundle of wheat sheaves bound together, a three-legged table, and an amphora in a stand. At the left of the cup in the outstretched hand, a seated jackal is incised in profile facing the figure. The right paw of the jackal is raised.

Color: The mattress, amphora, and lines of the frame were painted a dark red. The top pillows, mattress, legs of the couch, and table were painted mustard yellow. The hair was black and the body painted a flesh color.

Inscription:

ΘΑΝΕΥΤΙΝ ΩC IIIIIIIIIΩN
LK̄H

Θανεῦτιν ὡς [ἐτ]ῶν
(ἐτῶν) κ̄η

Thaneutin, about 28 years old.

Preservation: The stone is in fair condition, except for chipping at the upper corners and in one place in the inscription.

111. (Acc. No. 21138) Sandy Limestone. Height 41.9 cm., breadth 32.7 cm.

Relief: en creux.

Lines were incised on the stone in such a way as to make an arched frame for the relief. A female figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a small dish. The hair, which is indicated by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg which is in front view. The pillows are in an area that is badly damaged, but they were probably decorated like the mattress with incised curved lines. Beneath the couch the following scene was incised: a crudely incised line which follows an outline suggesting that it was perhaps intended to represent a bunch of flowers, a three-legged table, and an amphora in a stand.

Color: The lines making the frame, the pillows, and the mattress were painted with red ochre. The hair was painted black.

Inscription: ΘΑΙC ΑΩ[illegible]ΙΡΕ

ΩCL ΟΓ

Θάις ἄω[ρος] [χ]αῖρε

ὡς (ἐτῶν) ογ

Thais, who has died before her time,

about 73 years old. Farewell.

Preservation: The stone is badly worn with considerable chipping.

112. (Acc. No. 21139) Sandy Limestone. Height 34.3 cm., breadth 18.5 cm.

Relief: en creux.

Lines were incised on the stone to make an arched frame for the relief.

A male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out a dish. The cutting about the head suggests that this figure was originally intended to be a woman. However, the tresses are not shown hanging on the shoulders, as is the customary style for female figures. The subject wears a chiton with himation wrapped around the waist and draped over the left shoulder. The chiton falls down over the right arm and the usual sleeve is not indicated. The right foot is in profile and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are decorated with incised curved lines. The legs of the couch are turned. The following scene is incised beneath the couch; a crudely incised circle above two slanting lines, which was probably

a bouquet of flowers, a three-legged table, and an amphora in a stand.

Color: The lines that make the frame and the mattress are painted with red ochre. There are traces of red ochre on the table top and the rounded symbol in the banquet scene. The couch, the legs of the table, and the area between the banquet scene and the inscription are painted mustard yellow. The face, arms and hands are a light orange and the chiton has traces of light blue.

Inscription:

ΑΡΤΕΜΑ ΚΟΥΡΕΥ ΑΛΥ
ΠΕ ΧΡΗCΤΕ ΦΙΛΕΤΦΙΛΕ
ΥΝΕ ΦΙΛΟΤΕΚΝΕ ΦΙΛΟ
ΦΙΛΕ ΧΑΙΡΕ LΜΟ LΙΓ Ε
ΠΕΙΦ ΙΒ

Αρτεμᾶ<ς> Κουρέυ ἄλυ-
πε χρηστὲ {φιλετ} φίλε-
υνε φιλότεκνε φιλό-
φιλε χαῖρε (ἐτῶν) μθ (ἔτους) ιγ ἐ-
πεὶφ ιβ

Artemas, son of Koureu, who is
without pain, worthy, devoted to
his wife, fond of his children, friendly.
Farewell. Aged 49 Year 13 Epeiph 12

Preservation: The stone is in very good condition, except for some salt incrustation. There is some chipping around the edges.

113. (Acc. No. 21130) Sandy Limestone. Height 23.7 cm., breadth 20.4 cm.

Relief: en creux.

Lines were incised on the stone to make an arched frame for the relief.

A female figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a small dish. The hair, which is indicated by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are decorated with incised, curved lines. A three-legged table holding two cups, and an amphora in a stand are incised beneath the couch. There is also evidence of an attempt to represent a bunch of stalks.

Color: There are traces of red ochre on the table legs.

Inscription:

ΘΕΡΜΥΤΙC LIΘ
LA TYBI $\overline{KZ}$

Θερμῦτις (ἐτῶν) ιθ
(ἔτους) α Τῦβι $\overline{κζ}$

Thermutis, aged 19.
Year 1 Tubi 27

Preisigke, Namenbuch, col. 136: Θερμῦτις.

Preservation: The stone is worn with severe chipping.

114. (Acc. No. 21151) Sandy Limestone. Height 23.1 cm., breadth 19.8 cm.

Relief: en creux.

Lines were incised on the stone to make a square frame for the relief. A male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out a cup. A line across the forehead is the only indication of hair. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are decorated with incised, slanting lines. The legs of the couch are turned. The following scene is incised beneath the couch: a crude outline which probably represents a bouquet of flowers, a three-legged table, and an amphora in a stand. At the left of the cup held out by the figure is a seated jackal incised in profile and facing the figure.

Color: None.

Inscription:

ωΦΕΛΙΩΝ LΜΕ L····· IIIIIIIE
TYBI K

Ὠφελίων (ἐτῶν) με (ἐτῶν) ϛ [καὶ] ε
Τῦβι κ

Hothelion, aged 45.
Years 6 and 5 Tubi 20

Preservation: The stone is in very poor condition, being badly worn and chipped.

115. (Acc. No. 21129) Sandy Limestone. Height 26.5 cm., breadth 24.5 cm.

Relief: en creux.

The top of the stone is broken away above the head of the figure. There are incised lines down both sides of the relief and they were perhaps connected at the top by an arched line. A female figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a small dish. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The folds of the chiton fan out over the right arm, but no sleeve is indicated. The right leg is in profile and stiffly outstretched above the left foot which is in front view. The pillows and the mattress were decorated with curved incised lines. There are turnings on the legs of the couch. The following scene was incised beneath the couch: a crude outline of what probably was intended to represent a bouquet of flowers, a three-legged table, and an amphora in a stand.

Color: None.

Inscription: None.

Preservation: The stone is badly worn and in a crumbly state. The top of the stone is missing.

116. (Acc. No. 21159) Sandy Limestone. Height 35.7 cm., breadth 21.5 cm.

Relief: en creux.

The top of the stele was rounded off and the inside border painted with two bands which give an arched frame to the relief. A male figure reclines on a couch with his left arm resting on two pillows, and the right hand holding out a small cup. The hair is indicated by black paint above a line across the forehead. He wears a chiton with himation wrapped around the waist and draped over the left shoulder.

The folds of the chiton extend down from the right arm but there is no sleeve indicated. The folds of the garments are indicated by incised lines in a conventional way, and are in addition, painted over with broad and narrow black stripes. The right leg is in profile and stiffly outstretched above the right leg, which is in front view. There is a horizontal line incised across the background which was probably originally intended as a guide for the relief work. On the left side of the stone a seated jackal was painted in black above the guide line. The jackal is in profile and facing the figure. The pillows and the mattress were decorated with incised jagged lines which were painted over in black. The following scene is incised beneath the couch: a crudely cut symbol probably intended to represent the outline of a bouquet of flowers; an amphora in a stand with a long stemmed ladle hanging from the right side; and a three-legged table holding (probably) two cups. The cups were painted on the stone.

Color: A horizontal border beneath the banquet scene is painted yellow, with black dots along the center. The hair of the figure is black. The jackal, the banquet scene, and the inscription are also painted black.

Inscription: ////OTAMWN C OA

[Π]οτάμων (ἐτῶν) οα

Potamon, aged 71.

Preservation: The lower left hand corner is missing. The stone is worn

but in good condition considering that a good deal of color remains to give an idea of the original appearance.

117. (Acc. No. 21099) Sandy Limestone. Height 42.9 cm., breadth 31.3 cm.

Relief: en creux.

The stone is a very irregular shape. Lines were incised on the stone in such a way as to make an arched frame for the relief. A human figure (the area around the head is badly worn) reclines on a couch with the left elbow resting on a pillow and the right hand holding out a small dish. The figure wears a chiton with himation wrapped around the waist and draped over the left shoulder. Lines are incised on the himation in a veined design rather than in any regular arrangement of folds. The chiton falls down over the right arm and there is no sleeve indicated. The right leg is in profile and stiffly outstretched above the left leg which is in front view. The pillow and the mattress are decorated with incised, curved lines. Beneath the couch is the incised scene as follows: a crude representation which was probably intended as a bouquet of flowers or a bundle of wheat sheaves, a three-legged table, and an amphora in a stand.

Color: There are traces of red ochre in the lines that frame the relief.

Inscription:

ΘΑΑΘΡΗC LΛB ΑWΡΟC

Θαθρῆς (ἐτῶν) λβ ἄωρος

Thathres, who has died before her time, aged 32.

See also Presigike, Namenbuch, col. 402:

Preservation: The stone is in very poor condition with the head and shoulders especially worn.

118. (Acc. No. 21108) Sandy Limestone. Height 33.5 cm., breadth 26.2 cm.

Relief: en creux.

Lines were incised on the stone in such a way as to make an arched frame for the relief. A male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out a small dish. The hair is indicated by incised lines across the forehead. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The chiton falls over the right arm, but there is no sleeve indicated. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are decorated with incised, curved lines. Shown on the legs of the couch are two small turnings. Beneath the couch the following scene is incised: a crude representation of what may have been intended as an outline of a bouquet of flowers, a three-legged table, and an amphora in stand.

Color: The lines used for the frame were painted red ochre. The pillows and the mattress were a greenish-blue. The hair was black and the eyes were outlined with the same color. The body was painted light orange.

Inscription:

ΦΕΒΩC L Ξ LIΔ ΘΩΘ B̄

Φεβῶς (ἐτῶν) ξ (ἔτους) ιδ Θῶθ β

Thebos, aged 60. Year 14 Toth 2

Note comparisons: Preisigke, Namenbuch, col. 458: Φεβῶς ; col. 299: Πεβῶς.

Preservation: The stone is in good condition.

119. (Acc. No. 21127) Sandy Limestone. Height 35.1 cm., breadth 26.0 cm. A yellow band was painted around the relief and the inscription, in such a way as to provide an arched frame. A female figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a two-handled cup. The hair, which is shown by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist, and drawn over the left shoulder. The chiton is worn over the right arm, but no sleeve is indicated. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are decorated with incised jagged lines. Beneath the couch was incised the following scene: a crudely drawn circle atop a vertical line, which was probably intended to represent a bouquet of flowers, an amphora in a stand and a three-legged table.

Color: The chiton worn by the figure was painted sky blue. The couch, the stand for the amphora and the table were in yellow. The crude representation mentioned above, was sky blue. The mattress and the bottom pillow were painted a dark red and the top pillow painted yellow.

Inscription: ΦΕΕΒΩC ωC ΕΤΩΝ L $\overline{\Lambda Z}$

Φεεβῶς ὡς ἐτῶν $\overline{\text{L}}$ $\overline{\Lambda Z}$

Pheebos, about 37 years old.

See also Preisigke, Namenbuch, col. 299: ΠεβῶS .

Preservation: The stone is in very good condition, with only slight staining.

120. (Acc. No. 21171) Sandy Limestone. Height 35.7 cm., breadth 29.4 cm.

Relief: en creux.

Parts of the edges are broken, but it is apparent that lines were incised on the stone in such a way as to make an arched frame for the relief. A female figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a two-handled cup. The hair, which is shown by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The folds of the chiton fan out over the right arm, but no sleeve is indicated. The right leg is in profile and stiffly outstretched above the left foot, which is in front view. The pillows are decorated with incised lines which make a pattern of squares. The mattress was decorated by rows of jagged lines. Beneath the couch was incised the following scene: a bunch of stalks (?), an amphora in a stand, and a three-legged table holding two cups. Above the right arm of the figure, a seated jackal was incised in profile. At the left of the cup held out

by the figure is an incised representation which is unique. It has the appearance of being a mortar and pestle. PLATE XXXVI

Color: The lines used for the frame and the couch were painted with red ochre. There is also evidence of this color around the left cup shown on the table.

Inscription:

ΤΑΑΡCΙΗCΙC ωC L NA
LIЄ ЄΠΙΠ ΚΓ

Τααρσιησις ὡς (ἐτῶν) να
(ἔτους) Le ἐπ<ε>ὶ π ΚΓ

Taarsiesis, about 51 years old.
Year 15 Epeiph 23

Preservation: The stone is in very good condition with clear detail.

121. (Acc. No. 21105) Sandy Limestone. Height 34.1 cm., breadth 23.5 cm.

Relief: en creux.

Lines were incised on the stone to make an arched frame for the relief. A male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out a small dish. The hair is indicated by an incised line across the forehead. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The chiton falls around the right arm but a sleeve is not indicated. The himation is indicated by incised lines in a veined pattern rather than the usual system of folds. The right leg is in

profile stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are badly worn, but the mattress, at least, appears to have been decorated with incised, curved lines. Beneath the couch was incised the following scene: A crude outline of what probably was intended to be a bouquet of flowers, a three-legged table, and an amphora in a stand.

Color: None.

Inscription:

ΠΕΕΒΩC LΛ⌐

Πεεβῶς (ἐτῶν) λ̄ϛ̄

Peebos, aged 36.

See cat. nos. 118 and 119. Preisigke, Namenbuch, col. 299: Πεεβῶς.

Preservation: The stone is in very poor condition and is badly worn. It has a good deal of salt incrustation and is severely chipped.

122. (Acc. No. 21104) Sandy Limestone. Height 20.8 cm., breadth 21.3 cm.

Relief: en creux.

Lines were incised on the stone to make an arched frame for the relief. A male figure reclines on a couch with his left elbow resting on two pillows, and the right hand holding out a small cup. The hair is indicated by an incised line across the forehead. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The chiton covers the right arm to the elbow, but a sleeve is not indicated. The right leg is in profile, and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress

are decorated with curved incised lines. A three-legged table, and an amphora in a stand are incised beneath the couch. There are, in addition, crude lines which may represent a bunch of stalks, but the area is worn and the matter is doubtful.

Color: None.

Inscription:

ΑΛΕΞΑC L $\overline{\text{MB}}$ LH

Ἀλεξᾶς (ἐτῶν) μβ (ἔτους) η

Alexas, aged 42. Year 8

Preservation: The stone is in very poor condition. There is a good deal of salt incrustation.

123. (Acc. No. 21096) Sandy Limestone. Height 31.7 cm., breadth 25.2 cm.

Relief: en creux.

Lines were incised on the stone to provide an arched frame for the relief. The relief is slightly left of center in this enclosed area. A male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out a two-handled cup. The hair is indicated with a line across the forehead. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The chiton covers the upper part of the right arm, but a sleeve is not indicated. The himation is shown by incised lines in a veined pattern rather than the usual arrangement of folds. The right leg is in profile and stiffly outstretched above the left leg, which is shown to the front. The pillows and the mattress are decorated with incised curved lines. The

following scene is incised beneath the couch: a crudely drawn outline of what was probably intended as a bouquet of flowers, a three-legged table, and amphora in a stand.

Color: There are evidences of red ochre on the pillows and the mattress and on the incised lines for the frame of the relief.

Inscription:

HPAKΛAC ΗTWN N[illegible] XAIAT
LIB

Ἡρακλᾶς ἐτῶν (?) νϛ ?

Ἔτους ιβ

Heraklas, aged (?) 51.

Year 12

Preservation: The surface of the stone is worn and powdery.

124. (Acc. No. 21153) Sandy Limestone. Height 25.6 cm., breadth 17.3 cm.

Relief: en creux.

Lines were incised on the stone to make an arched frame for the relief. A male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out a dish. The hair is indicated by an incised line across the forehead. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The folds of the chiton fan out across the right arm but no sleeve is indicated. The right leg is in profile and stiffly outstretched above the left leg, which is shown in front view. The pillows and the

mattress are decorated with slanting incised lines. The legs of the couch each have two turnings. The following scene is incised beneath the couch: a crudely drawn circle above two slanting lines, which was probably intended to represent a bouquet of flowers, a three-legged table, and an amphora in a stand.

Color: The lines making the frame, the mattress, and amphora are painted with red ochre.

Inscription:

ΠЄBWC LNΔ LH

AΘYP K̄

Πεβῶς (ἐτῶν) νδ (ἔτους) η

Ἀθὺρ κ̄

Pebos, aged 44. Year 8 Hathur 20

Preservation: The surface of the stone is very rough in spots, but otherwise the stone is in very good condition.

125. (Acc. No. 21154) Sandy Limestone. Height 28.4 cm., breadth 23.9 cm.

Relief: en creux.

Lines were incised on the stone to make an arched frame for the relief. A male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out a dish. The hair is indicated by short incised lines. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The folds of the chiton fan out over the right arm, but a sleeve is not indicated. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are shown with

incised curved lines. The following scene is incised beneath the couch: a crude representation which was probably intended to represent a bouquet of flowers, a three-legged table and an amphora in a stand. In the upper right corner of the stele, a seated jackal was painted in profile facing the figure. The left paw of the jackal was raised.

PLATE XXXIII

Color: The lines making the frame were painted with red ochre. The jackal was black.

Inscription:

ΗΡΩΝ ΗΡΑΚΛΕΙΔΟΥ

L M̄ Θ̄

"Ηρων Ἡρακλείδου

(ἐτῶν) μ̄θ̄

Heron, son of Herakleides, aged 49.

Preservation: The surface of the stone is worn and badly scratched. A large piece of the left side of the stele is missing.

126. (Acc. No. 21100) Sandy Limestone. Height 29.5 cm., breadth 21.0 cm.

Relief: en creux.

Unusual decorative black bands make an arched frame over the relief. A male figure reclines on a couch with his right elbow resting on a pillow and the right hand holding out a two-handled cup. The hair is indicated by small incised lines painted over with black paint which, in this case, is well preserved. He wears a chiton with himation wrapped

around the waist and draped over the left shoulder. A short sleeve is seen on the right arm. The right leg is in profile and stiffly outstretched above the left leg which is shown in front view. There are two lines painted across the background at about shoulder level of the figure and were probably used both as a guide and as a decoration. The pillow and the mattress are decorated with painted designs. The following scene was incised beneath the couch: a bunch of stalks which were tipped with black paint and give the appearance of a bouquet of flowers, an amphora in a stand, with a long handled ladle hanging from the left side, and a three-legged table holding two cups.

Plate XXXIV

Color: Black was used for the couch and for the elaborate decoration.

Inscription:

ΠΤΟΛΑC ωL N̄

πτολᾶς ὡ<ς> (ἐτῶν) ν̄

Ptolas, about 50 years old.

Preisigke, Namenbuch, col. 348: πτολᾶς .

Preservation: This stone is in very good condition.

127. (Acc. No. 21165) Sandy Limestone. Height 29.2 cm., breadth 24.2 cm.

Relief: en creux.

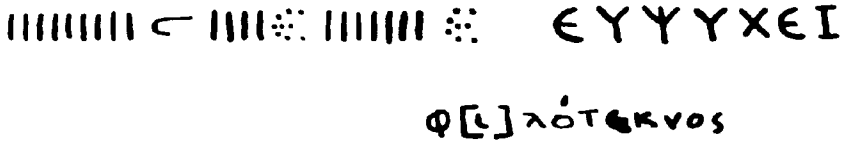
The relief is framed by two Egyptian columns with calyx capitals supporting a round topped roof. A female figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a cup. Her hair which is indicated by incised lines, is brought

back from the forehead, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The folds of the himation follow the expected pattern across the legs except for a group of folds which are shown grouped together and stretching out rigidly between the legs. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. Beneath the couch is incised the following scene: at either end, a bunch of stalks which could be either a bouquet of flowers or a group of wheat sheaves bound together; an amphora in a stand, and a three-legged table. At the right of the cup, held by the figure, a seated jackal was incised in profile facing the figure. Above both the jackal and the head of the figure are painted rectangular arches.

Color: Red and black are liberally used in the decorative work on the roof and columns. The jackal was painted black and the amphora in red. The incised lines of the inscription were painted over with black.

Inscription:

ΦΙΛΟΤΕΚΙC



ΕΥΨΥΧΕΙ

φ[ι]λότεκνος

εὐψύχει

Preservation: The surface is rough and worn, but a more than usual amount of color remains.

128. (Acc. No. 21098) Ferriferous Limestone. Height 31.9 cm., breadth 19.3 cm.

Relief: en creux.

The top of the stone is triangular in shape. Lines were incised on the stone to make an arched frame for the relief. A male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out a small dish. The hair is indicated by an incised line across the forehead. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The short sleeve of the chiton is shown on the right arm. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are decorated with incised curved lines. There are turnings on the legs of the couch. The following scene is incised beneath the couch: a crude representation, of what was probably intended to represent either a bouquet of flowers or sheaves of wheat bound together; a three-legged table holding three cups and an amphora in a stand.

Color: None.

Inscription: None.

Preservation: The stone has some chipping, but it is mostly around the edges. There is a little salt incrustation.

129. (Acc. No. 21196) Sandy Limestone. Height 21.8 cm., breadth 25.1 cm.

Relief: Probably en creux.

This stone represents about the lower third of the original stele. There is sufficient evidence remaining to suggest that the usual reclining figure with the left elbow resting on two pillows is apparent. The customary chiton and himation are partly in evidence. The banquet scene beneath the couch was incised as follows: a bunch of stalks, which give the appearance of sheaves of wheat bound together, an amphora

in a stand, with a long handled ladle hanging on the right side, as is usual, a squat jug, and a three-legged table with a cup on each end and a small jar in the middle.

Color: There are traces of red ochre about the lower pillow and the mattress, as well as on the table and the amphora. Black is seen on the legs of the couch. There is also black along the edges of the stone as if to indicate that a band of paint had been used as a frame for the relief. The incised lines of the inscription were painted over in black.

Inscription: ΘΑΝΕΥΤΙC ΦΙΛΟΤΕΚΝΟC LΠ LΓΓ
ΜΕΧΕΙΡ Ζ ΕΥΥΥΧΙ

Θανεῦτις φιλότεκνος (ἐτῶν) π (ἔτους) ιγ
Μεχεὶρ ζ εὐψύχει

Thaneutis, fond of children, aged 80.
Year 13 Mecheir 7 Be of good cheer!

Preservation: Most of the stele is missing, but the banquet scene and inscription remain and are in excellent condition.

130. (Acc. No. 21140) Sandy Limestone Height 37.7 cm., breadth 35.2 cm.

Relief: en creux.

The relief is centered between two pilasters supporting a triangular pediment. A female figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a small dish. The hair is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over

the left shoulder. The chiton falls over the right arm for a short distance but a sleeve is not indicated. The right foot is in profile and stiffly outstretched above the left foot, which is in front view. The pillows and the mattress are decorated with broadly incised, slanting lines. The legs of the couch show several turnings. The following scene is incised beneath the couch: a crude representation which could be the outline of either a bouquet of flowers or a bundle of wheat sheaves bound together; an amphora in a stand, and a three-legged table holding two cups.

Color: There are evidences of red ochre around the border of the stone and on the top pillow. The bottom pillow and the amphora are green. The mattress was painted with red and purple.

Inscription:

ΘΕΡΜΟΥΘΙC LM

Θερμοῦθις (ἐτῶν) μ

Thermouthis, aged 40.

Preservation: The stone is in good condition although the surface is rough and shows some chipping.

131. (Acc. No. 21114) Sandy Limestone. Height 49.4 cm., breadth 42.0 cm.

Relief: en creux.

The relief is framed by two columns supporting a triangular pediment with akroteria. A male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out a dish. The hair is indicated by incised lines. He wears a chiton with himation

wrapped around the waist and drawn over the left shoulder. There is a suggestion of a short sleeve on the right arm. The right leg of the figure crosses over the left leg with the right foot lying flat in the foreground. A part of the left foot is shown in front view from behind the right leg. The folds of the garments are gracefully draped over the legs. The pillows and the couch are decorated by rows of jagged incised lines. There are several turnings on the legs of the couch. The following scene is incised beneath the couch: a crudely incised line suggests the outline of either a bouquet of flowers or a bundle of wheat sheaves; a three-legged table holding two cups, and an amphora in a stand. Plate XXXV

Color: The columns are decorated with stripes of red ochre. This color is also in evidence on the pediment. The background is colored with orange up to a line about shoulder level of the figure and green from this point to the top of the enclosed area. There is a band of red ochre between the banquet scene and the inscription.

Inscription:

CICAC ΦΙΛΟΤΕΚΝΟC LO

Σισᾶς φιλότεκνος (ἐτῶν) ο

Sisas, devoted to his children,
aged 70.

Preisigke, Namenbuch, col. 386: Σισᾶς .

Preservation: The stone is in very good condition.

132. (Acc. No. 21163) Sandy Limestone. Height 34.0 cm., breadth 23.4 cm.

Relief: en creux.

The relief is framed by two columns with calyx capitals supporting a triangular pediment. A female figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a small dish. The hair, which is indicated by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The folds of the chiton fall over the right arm, but a sleeve is not indicated. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The pillows and the mattress are decorated with incised, curved lines. The legs of the couch show several turnings. The following scene is incised beneath the couch: a crude representation, which probably was intended to be a bouquet of flowers or sheaves of wheat bound together; a three-legged table, and an amphora in a stand. Above the cup, held out by the right hand of the figure, is a reclining jackal incised in profile facing the figure.

Color: None.

Inscription: ////////////ΘWC WC LΔ L

Preservation: The right side of the stone is broken away in places. The rest of the stele is in good condition.

133. (Acc. No. 21113) Sandy Limestone. Height 33.2 cm., breadth 20.1 cm.

Relief: en creux.

The relief is framed by two columns supporting a triangular pediment. A male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out a small cup. The hair is indicated by an incised line across the forehead and by small nicks above this incised line. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The chiton covers the upper part of the right arm but a sleeve is not indicated. The right leg crosses over the left leg with the right foot lying flat in the foreground. A part of the left foot is visible and shown in front view. The folds of the garments follow the curve of the right leg, but this line is greatly exaggerated. The pillows are decorated by two rows of incised, jagged lines and the mattress is shown by incised, curved lines. The turnings of the legs of the couch are crudely shown by incised, horizontal lines. Beneath the couch the following scene is incised: a crude representation, which is perhaps the outline of a bouquet of flowers or sheaves of wheat bound together; an amphora in a stand, and a table which has only two legs showing.

Color: The tympanum and lower parts of the columns were red. The amphora and the table also show evidences of red.

Inscription: None.

Preservation: The stone is chipped very badly, especially at the bottom.

134. (Acc. No. 21169) Sandy Limestone. Height 35.2 cm., breadth 35.9 cm.

Relief: en creux.

The relief is framed by two pilasters supporting a triangular pediment. A female figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a small dish. The hair, which is indicated by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The folds of the chiton fall down over the right arm, but a sleeve is not indicated. The right leg is crossed over the left leg, with the right foot lying flat in the foreground. The left foot is partially showing in front view from behind the garments. The pillows and the mattress are decorated with incised, curved lines. There are turnings on the legs of the couch. The following scene is incised beneath the couch: two small storage jars, a three-legged table, and an amphora in a stand. In the upper left area of the relief, a seated jackal was painted in profile atop a painted lattice-work stand. The jackal faces the figure and has the right paw raised.

Color: The color on this stele is the best preserved in the entire collection and so affords an opportunity of studying how these stelae were decorated. The hair of the figure is black, and the chition is painted with black and magenta stripes. The jackal, the legs of the couch, and much of the decorative work is also black. Red ochre was used for the mattress and for the stand for the jackal. The tympanum at the top is also painted with red ochre. Orange was used for the top pillow and for the stand of the amphora. In addition, the back of the couch is orange with a black trim. The amphora is a sky-blue.

It is, however, the elaborate colored designs on the columns that are of paramount interest. There are broad magenta and orange vertical stripes painted on most of the columns. At the very bottom of the columns there is a band of red ochre. Above the vertical stripes, there are horizontal black and orange stripes and over that, corinthian capitals were painted in magenta with black trim.

Inscription:

TACITAPIN LΛЄ

Ταϲιτᾶριν (ἐτῶν) λϵ

Tasitarion, aged 35.

Preservation: The surface is corroded in spots and generally very rough, but the excellent preservation of the color is good evidence of the condition of the stone.

135. (Acc. No. 21158) Sandy Limestone. Height 36.6 cm., breadth 32.0 cm.

Relief: en creux.

The relief is framed by two columns with corinthian capitals supporting a triangular pediment with akroteria. A male figure reclines on a couch with his left elbow resting on two pillows and his right hand holding out a two-handled cup. The left hand is holding what is probably a bouquet of flowers, indicated by carefully incised jagged lines. He wears a chiton with himation wrapped around the waist and drawn over the left shoulder. The short sleeve of the chiton is indicated on the right arm. The folds of the himation are shown by incised lines which gracefully trace the form of the body, but are

interrupted by a group of folds which are stretched out horizontally between the legs. The right leg is in profile and stiffly outstretched above the left leg, which is in front view. The following scene is incised beneath the couch: on each end, a bunch of stalks which appear to be either a bouquet of flowers or a bundle of wheat sheaves; an amphora in a stand, and a squat jug, and a three-legged table holding three cups. A neatly incised seated jackal is shown in profile in the upper left section of the relief. The jackal is seated on an incised pedestal and faces the figure with its long tail hanging down the back of the stand. The workmanship on this stele is exceptionally good. Plate XXXI

Color: The hair and the garments of the figure, the couch, the pediment, and the columns, all show evidence of black. Pink is found here and there on the body of the figure. There are traces of red on the columns and the flowers(?) held in the left hand.

Inscription: None.

Preservation: The stone is in excellent condition.

136. (Acc. No. 21182) Sandy Limestone. Height 26.5 cm., breadth 35.5 cm.

Relief: en creux.

This rectangular stone is used horizontally in order to accomodate four figures. Traces of paint at either end suggest that columns may have been painted on the stone. There are three figures reclining, one behind the other, on a couch and each is shown with the left elbow resting on two pillows. Although the head is almost entirely defaced, the absence of hair tresses on the shoulders of the figure on the right would indicate that a man is represented. The head of the figure in

the center is also damaged, but the hair, which is indicated by incised lines, hange on the shoulders in the customary style for female figures. The male figure in front of the other two is the only one in full view. The latter figure holds out a two-handled cup with his right hand. The right hand of each of the other figures rests on the shoulders of the figure to the left. The hair of the figure on the left is indicated by incised short lines. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The chiton hangs down over the right arm but a sleeve is not indicated. The pillows and the mattress were decorated with painted designs. Beneath the couch the following scene was incised: at each end a seated jackal incised in profile facing the center (the jackals have broad red collars and were tied to the couch legs); next, at each end, was a bunch of stalks with tips painted black which has the appearance of a bouquet of flowers; and in the middle an amphora in a stand, with a long handled ladle hanging from the left side; and a three-legged table holding two cups. At the right of the three reclining figures is a small standing male figure with upraised hands, the palms facing outward. This figure is young appearing and stands atop a small pedestal. The hair is indicated by incised lines. He wears a chiton with himation drawn over the left shoulder. The figure is in a frontal position except for the right foot, which is in profile turned to the left.

Plate XXXVIII

Color: The bodies were painted with red ochre. The amphora, table and collars of the jackals in the banquet scene were also in red ochre.

The jackals, themselves, were painted black and black stripes were used to decorate the pillows and the mattress. There is also evidence of a pale purple on the mattress and of pink on the top pillow. The incised lines of the inscription were painted over in black.

Inscription:

ΝΕΜΑΙCΑC L ΞΞ ΑΠΟΛΛΩΝΑΡΙΝ LΛΕ ΗΦΑΙCΤΑC LΜ̄ ΝΕΜΕCΑΜΜΩΝ

L ⁘ ΑΘΥΡ ΙΑ

Νεμαισᾶς (ἐτῶν) ξ Απολλωνάριν (ἐτῶν) λε

Ἡφαιστᾶς (ἐτῶν) μ̄ Νεμεσάμμων[ν]

(ἔτους) κ Ἀθὺρ ια

Nemaisas, aged 60. Apollonarion, aged 35.

Hephaistas aged 40. Nemesammon, aged (?)

Year 20 Hathur 11

Preisigke, Namenbuch, col. 228:

Preservation: The upper part of the stele is very badly worn, with the heads of two of the figures almost completely defaced. The rest of the stone is scratched and chipped with the inscription badly damaged.

137. (Acc. No. 29007) Sandy Limestone. Height 43.2 cm., breadth 28.4 cm.

Relief: en creux.

This rectangular shaped stone was used horizontally in order to accomodate three figures. The top corners of the stone were apparently rounded off, although the one corner on the left is now missing. On the right side of the stone two figures recline on a couch, one behind the other, with the left elbow of each resting on two pillows. The male figure at the right is only partly shown, but appears to wear the customary chiton with himation wrapped around the waist and draped over the left shoulder. His right hand rests on the far shoulder of the other figure. His hair is indicated by deeply incised lines. The female figure on the left of the couch is in full view, and her right hand holds out a two-handled cup. Her hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. The pattern of the tresses on the shoulders is in the form of squares. She is dressed in the same fashion as the other figure but in this case there is a suggestion of a small sleeve on the right arm. Her right leg is in profile and outstretched stiffly above the left leg, which is in front view. The following scene is incised beneath the couch: a bunch of stalks, which may have been intended for a bouquet of flowers, or a bundle of wheat sheaves; an amphora in a stand, with a long handled ladle hanging from the left side, and a three-legged table holding two cups. There is a black band of paint across the stele just above the shoulders of the reclining figures. At the left of the couch is an unfinished figure. Only the bare outline was cut away and this probably represents the first stage of the <u>en creux</u> type

of work. The figure was apparently planned as a small standing human with upraised hands, the palms to the front. The figure stands on a small platform, and was in a frontal position to the waist, but the feet were apparently going to be shown in profile turned to the right.

Color: The hair of both the reclining figures, the couch, and the articles of the banquet scene are all painted black. The chiton of the female figure is painted red ochre and has a broad stripe of black running from the right shoulder to the waist. The hands and lips of both figures show traces of dark red. The pillows and the mattress are greenish-blue and the mattress also has a trace of red ochre in the middle section.

Inscription:

ΔΙΔΥΜIIII LN ΔWPIWN LΞA

Διδύμ[η] (ἐτῶν) ν Δωρίων (ἐτῶν) ξα

Didume, aged 50. Dorion, aged 61.

Preservation: The stone is broken in half from top to bottom. The edges are badly chipped with the upper right corner missing entirely. Much of the relief is in good condition, as the amount of color remaining will testify.

138. (Acc. No. 21176) Sandy Limestone. Height 43.1 cm., breadth 38.0 cm.

Relief: <u>en creux</u>.

The relief is framed by two pilasters supporting a triangular pediment. Two figures are represented. On the left a female figure reclines on a couch with her left elbow resting on two pillows and her right hand holding out a small dish. The hair, which is indicated by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. There is a formal fringe of hair around the forehead. She wears a chiton with a himation wrapped around the waist and draped over the left shoulder. The folds of the chiton extend across the right arm but a sleeve is not indicated. The angle and feet of this figure are obscured by the standing figure on the left, but it is apparent that the right leg is crossed over in front of the left leg. The folds of the himation are indicated by incised lines arranged in a natural way across the legs. The pillows and the mattress of the couch are decorated by a simple design indicated by incised lines. The following scene is incised beneath the couch: a crude outline which was probably intended to be a bouquet of flowers or a bundle of wheat sheaves; a three-legged table holding three cups and an amphora in a stand. The standing male figure at the left of the couch appears to be a later addition. The right arm of the figure is held across the chest while the left arm hangs naturally at the side. The hair is indicated by incised jagged lines. He wears a chiton with a himation drawn tightly around the right shoulder and arm, but hanging loosely on the left side and in front of the body. The figure is in a frontal position except for the feet which are in profile turned to the right.

Plate XXXVII

Color: The tympanum was painted with red ochre and there are also traces of red ochre at the bottom of the stone beneath the banquet scene.

Inscription:

ΘΑΘΡΗC LΛB NCXΘЄ
HI LKH

Θαθρῆς (ἐτῶν) λβ Νεχθε
νι (ἐτῶν) κη

Thathres, aged 32. (?), aged 28.

Preiskgke, Namenbuch, col. 406: Ταθρῆς. The second name is probably related to Νεχθῆς, Preisigke, Namenbuch, col. 231.

Preservation: The stone is in very good condition.

139. (Acc. No. 21179) Sandy Limestone. Height 39.4 cm., breadth 27.6 cm.

Relief: en creux.

The stone is an oval shape having been rounded off on all corners. The lower right corner is broken off. There is a narrow black band that follows the border of the stone at the sides and across the top and makes a frame for the relief. At the right a female figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a cup. The hair, which is indicated by incised lines, is parted in the middle, is drawn behind the ears and hangs on the shoulders. She wears a chiton with a himation wrapped around the waist and draped over the left shoulder. The folds of the chiton extend down from the right arm. There is a line showing a separation between the arm and the body which may have been intended to indicate a short sleeve, but the matter is not definite. The right leg is in profile and stiffly outstretched above the left leg which is in front view. The following scene is incised beneath the couch: a bunch of stalks, which probably were

sheaves of wheat bound together; an amphora in a stand with a long handled ladle hanging from the right side, and a three-legged table holding a cup, at each end, and a small jar in the middle. Above the cup in the outstretched hand a seated jackal was incised in profile facing the figure. At the left of the couch a small standing male figure is standing with the left arm across the chest and the right hand held above a small altar. The figure is standing on a small incised pedestal which reaches to the height of the couch. His hair is indicated by incised lines. He wears a chiton with himation drawn over the left shoulder and finally wrapped around the left wrist. The figure is in a frontal position except for the right foot which is in profile turned to the left. Plate XXXIX

Color: The color on this stele is preserved and gives a fair idea of how these mounments looked when placed in the mound niches. The space between the black border mentioned in the description above and the edge of the stone was painted with red ochre. Red ochre was also used to outline the himation, pillows, amphora (the ladle and stand were outlined in black), table, and the rim of the cup held out by the right hand. The body of the standing figure, the altar and the top of the pedestal were also traced with red ochre. Black paint was used for the hair in both cases and along the folds of the chiton of the male figure. The legs of the couch, the jackal, the cups on the table, and the stalks mentioned above are also bordered with black. The area immediately beneath the jackal and the central part of the pedestal were painted in yellows. Purple was used on the chiton of the female figure. The lines of the inscription were painted over in black.

Inscription:

ΗΡΑΚΛΕΑ LΞ ΑΡΗC LNB
LЄ ΜЄΧЄΙΡ Α ЄΥΥΥΧΙ

Ἡρακλέα (ἐτῶν) ξ Ἄρης (ἐτῶν) νβ
(ἔτους) ε Μεχεὶρ α εὐψύχει

Heraklea, aged 60. Ares, aged 52.

Year 5 Mecheir 1 Be of good cheer!

Preservation: The stone is in good condition.

140. (Acc. No. 21174) Sandy Limestone. Height 38.4 cm., breadth 32.3 cm.

Relief: en creux.

The relief is framed by two pilasters which support a triangular pediment. Two figures recline on a couch, the one behind the other, with their left elbows resting in each case on two pillows. There is a male figure on the right and his right hand is on the far shoulder of the female figure next to him. The hair of the male figure is indicated as parted in the middle. The himation is shown draped over the left shoulder. The female figure on the left is in full view. She holds out a small cup with her right hand. Her hair is parted in the middle, is drawn behind the ears and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and stiffly outstretched above the left leg which is in front view. The pillows and the mattress are decorated with incised lines at varying angles. The banquet scene is painted beneath the couch as follows: a representation which suggests a bouquet of

flowers, an amphora, and a three-legged table holding three cups. There was a black guide line painted shoulder high across the background.

Color: The lower area of each pilaster is painted with red ochre. Above this section are vertical lines painted in black and extending up to the guide line in the relief. Red ochre was used for the man's face and hands and for the amphora in the banquet scene. There are traces of pink on the garments of the female figure and also on parts of the mattress. The cup held out by the woman is sky-blue and this color is also found on the mattress. The hair of both figures was painted black, and the man's eyes were outlined in black. Black was also used in the lines bordering the table, cups, and amphora. The flowers were in black and the inscription was cut on a black background. The couch and the lower pillow under the woman's left arm were painted a mustard yellow.

Inscription:

ΠΕΕΒΩC ΦΙΛΟΤΕΚΝΟC
ΩC ΕΤΩΝ $\overline{\text{ΜΖ}}$ ΓΥΝΗ $\overline{\text{Λ}}$

Πεεβῶς φιλότεκνος
ὡς ἐτῶν $\overline{μζ}$ γυνὴ $\overline{λ}$

Peebos, devoted to his children, about 47 years old. Wife, aged 30.

Preisigke, Namenbuch, col. 299:Πεβῶς. See Cat. Nos. 118, 119, and 121.

Preservation: The stone is in very good condition.

141. (Acc. No. 21137) Sandy Limestone. Height 29.3 cm., breadth 23.6 cm.

Relief: en creux.

Double lines were incised on the stone in such a way as to make a rectangular frame for the relief. A female figure reclines on a couch with her left elbow resting on two pillows and her right hand holding out a small cup. The head and hair are very crudely executed. Apparently the hair was intended to be parted in the middle drawn behind the ears and hung on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The folds of the chiton extend down from over the right arm and there is no sleeve indicated. The right leg is in profile and stiffly outstretched above the left leg which is in front view. The pillows and the mattress were decorated with incised slanting lines. There are simple turnings shown on the legs of the couch. There is no banquet scene.

Color: The lines making the frame and the mattress were painted with red ochre.

Inscription: None.

Preservation: The stone is in good condition, except for chipping toward the bottom.

142. (Acc. No. 21087) Sandy Limestone. Height 26.0 cm., breadth 18.5 cm.

Relief: en creux.

The top of the stone is rounded off. A male figure reclines on a couch with his left elbow resting on two pillows and his right hand holding out a two-handled cup. The hair is indicated by incised lines. He wears a chiton with himation wrapped over the left shoulder. The folds

of the chiton extend down from the right arm and there is no indication of a sleeve. The folds of both garments are very neatly arranged. The right leg is in profile and outstretched above the left leg which is in front view. The pillows and the mattress are decorated with rows of incised jagged lines. There is no banquet scene.

Color: None.

Inscription: None.

Preservation: The stone is in good condition, but the surface is very powdery.

143. (Acc. No. 21095) Sandy Limestone. Height 25.0 cm., breadth 31.4 cm.

Relief: en creux.

The stone is a very irregular shape as much of the top and sides has been broken away. It does appear, however, that an incised line had been cut in the form of an arch over the top of the relief. A male figure reclines on a couch with his left elbow resting on two pillows and his right hand holding out a dish. The hair is indicated by incised lines. He wears a chiton with short sleeves and a himation which is wrapped around the waist and draped over the left shoulder. The folds of the himation are not shown in the usual way and a veined pattern has been crudely incised on the part of the garment covering the legs. The right leg is in profile and stiffly outstretched above the left leg which is in front view. The pillows and the mattress are decorated by jagged incised lines. The legs of the couch are very crudely shown with simple turnings. There is no banquet scene, although there is a slight amount of evidence of paint beneath the couch.

Color: The incised line which makes an arch over the figure was painted with red ochre.

Inscription: None.

Preservation: The stone is worn and chipped.

144. (Acc. No. 21162) Sandy Limestone. Height 27.5 cm., breadth 14.0 cm.

Relief: en creux.

The relief is on the upper half of this tall rectangular stone. Lines were incised on the stone in such a way as to make a rectangular frame for the relief. A male figure reclines on a couch with his left elbow resting on two pillows and his right hand holding out a two-handled cup. In his left hand appears what might be either a small dish or perhaps a folded wreath. The hair is indicated by criss-crossed incised lines. He wears a chiton with a himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and crossed over in front of the left leg which is bent in such a way that the knee is shown pointing to the front through the garments. The left foot is not shown. In the upper left hand section of the stele a reclining jackal was painted in profile facing the figure.

Color: The hair of the figure was painted black and the eyes outlined with the same color. The lines making the frame for the relief have traces of both red and black. The jackal is black. The mattress was painted mustard yellow. The background area from the couch to the shoulders is a dark red.

Inscription: None.

Preservation: The stone is broken in two on a line about a quarter of the way from the bottom. The relief area is badly scratched.

145. (Acc. No. 21091) Sandy Limestone. Height 22.4 cm., breadth 16.1 cm.

Relief: en creux.

Lines were incised on the stone in such a way as to make an arched frame for the relief. A male figure reclines on a couch with his right hand holding out a small dish. The hair is indicated by a few short and slanting incised lines above a curved line crossing the forehead. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The sleeve of the chiton extends to the elbow. The diagonal line which usually designates the border between the chiton and himation at the bottom is missing. The horizontal folds of the himation are simply continued on to the feet. The right foot is in profile and stiffly outstretched above the left foot which is in front view. The pillows and the mattress are decorated with curved incised lines. There is no banquet scene.

Color: There is evidence of light orange about the face and hands of the figure. The two pillows show slight traces of pink.

Inscription: None.

Preservation: The stone is worn.

146. (Acc. No. 21156) Sandy Limestone. Height 26.9 cm., breadth 15.2 cm.

Relief: en creux.

The relief is centered on a small rectangular stone. A male figure reclines on a couch with his left elbow resting on a pillow and his right hand holding out a dish. The hair is indicated by an incised line across the forehead. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The folds of the chiton extend down from the right arm and there is no indication of a sleeve. The feet are partly broken off, but it is apparent that the right leg is in

profile and stiffly outstretched above the left foot which is in front view. The pillow, mattress and the couch are decorated by rows of incised jagged lines. Above the outstretched arm a seated jackal was incised in profile facing the figure. There is no banquet scene beneath the couch, but there are evidences of the beginning of an incised jackal.

Color: There are faint traces of red ochre here and there in the background.

Inscription: None.

Preservation: The surface is scratched and very rough with part of the head and shoulders of the figure being entirely chipped away.

147. (Acc. No. 21128) Sandy Limestone. Height 27.9 cm., breadth 21.0 cm.

Relief: en creux.

The top of the stone was rounded off, but has been partially broken away. A female figure reclines on a couch with her left elbow resting on two pillows and her right hand holding out a two-handled cup. The hair, which is indicated by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The folds of the chiton extend down from the right arm and there is no sleeve indicated. The himation is shown with a leaf-like pattern rather than the usual folds shown by horizontally incised lines. The right leg is in profile and stiffly outstretched above the left leg which is in front view. The pillows and the mattress are decorated with incised jagged lines. There is no banquet scene.

Color: The face and arms are a flesh color. There are traces of pink on the himation.

Inscription: None.

Preservation: The stone is stained and badly chipped, especially at the top.

148. (Acc. No. 21115) Sandy Limestone. Height 42.9 cm., breadth 26.9 cm.

Relief: en creux.

There is an incised line arched across the top and down both sides of the stone which provide a frame for the relief. A male figure reclines on a couch with his left elbow resting on two pillows and his right hand holding out a two-handled cup. The hair is indicated by incised, jagged lines. He wears a chiton with himation wrapped around the waist and drawn tightly around the left shoulder and arm. The sleeve of the chiton extends to the elbow. The right leg crosses over the left leg and the right foot lies flat in the foreground. A portion of the left foot is shown in front view. There is no banquet scene.

Color: The line making a frame for the relief is painted with red ochre. There are slight traces of red and orange around the pillows and the garments.

Inscription: None.

Preservation: The condition of the stone is good, but the surface is rough and has numerous scratches.

149. (Acc. No. 21094) Sandy Limestone. Height 35.6 cm., breadth 20.4 cm.

Relief: en creux. The workmanship is very crude.

The relief is framed by two columns supporting a triangular pediment. A male figure reclines on a couch with his left elbow resting on two

pillows and his right hand holding out a two-handled-cup. In his left hand he holds what might either be a small dish or a folded wreath. The head is very badly worn away, but the hair appears to have been indicated by an incised line across the forehead. He wears a chiton with a himation wrapped around the waist and draped over the left shoulder. The right leg is in profile and crossed over in front of the left leg, but the workmanship is so crude and the stone in such poor condition that the details are not apparent. There is no banquet scene.

Color: None.

Inscription: None.

Preservation: The stone is broken in two on a diagonal line across the relief area. The surface is badly worn. A sizeable chunk is missing out of the upper right hand corner of the stele.

150. (Acc. No.29009) Sandy Limestone. Height 34.6 cm, breadth 23.5 cm.

Relief: en creux.

The upper left side of the stele, amounting to about a third of the entire stone, has been broken off. A column with a calyx capital is at the right side. A male figure reclines on a couch with his left elbow resting on two pillows and his left hand holding what might be a folded wreath. The right arm is missing. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg is crossed over the left leg and the right foot lies flat in the foreground. The left leg is bent with the knee pointing to the front as is shown by the arrangement of the garments. There is no banquet scene.

Color: The hair is black and there are traces of red ochre about the face.

Inscription: None.

Preservation: About one third of the stone is missing, but what remains is in good condition.

151. (Acc. No. 21117) Sandy Limestone. Height 25.9 cm., breadth 28.4 cm.

Relief: en creux.

The relief is framed by two columns supporting a triangular pediment. A male figure reclines on a couch with his left elbow resting on two pillows and his right hand holding out a two-handled cup. In his left hand he holds what is perhaps a small cup or a folded wreath. The hair is indicated by incised lines. He wears a chiton with a himation wrapped around the waist and draped over the left shoulder. The sleeve of the chiton on the right arm extends to the elbow. The right leg is in profile and crosses over the left leg, which is bent with the knee facing the front as shown by the arrangement of the garments. There is no banquet scene.

Color: Traces of black and red are seen in the folds of the garments and on the pillows.

Inscription: None.

Preservation: The surface of the stone is very rough being badly scratched and corroded.

152. (Acc. No. 21111) Sandy Limestone. Height 26.0 cm., breadth 19.9 cm.

Relief: en creux.

Lines were incised on the stone to make an arched frame for the relief. A male figure reclines on a couch with his left elbow resting on two pillows and his right hand holding out a small cup. The hair is indicated

by incised, jagged lines. He wears a chiton with himation wrapped around the waist and drawn over the left shoulder. The folds of the chiton suggest a sleeve on the right arm extending to the elbow. The right leg is crossed over the left leg and the right foot lies flat in the foreground. The left leg was bent at the knee and a small part of the foot is shown in front view from behind the right leg. There is no banquet scene.

Color: There are traces of purple along the left side of the stele.

Inscription: None.

Preservation: The stone is in very good condition with only minor chipping.

153. (Acc. No. 21155) Sandy Limestone. Height 32.2 cm., breadth 16.4 cm.

Relief: en creux.

The relief is placed in the upper half of a narrow stone with rounded corners at the top. A male figure reclines on a couch with his left elbow resting on two pillows and his right hand holding out a dish. The hair is indicated by an incised curved line across the forehead. He wears a chiton with himation wrapped around the waist and drawn tightly about the left shoulder and arm. There is a sleeve on the chiton and it extends to the elbow on the right arm. The part of the himation covering the legs is decorated with a veined pattern rather than the usual horizontally cut folds. The right foot is in profile and stiffly outstretched above the left foot which is in front view. The pillows, the mattress and the couch are decorated with simple designs which are indicated with incised lines. Above the extended arm of the figure a seated jackal was incised in profile facing to the right. There is no banquet scene.

Color: None.

Inscription: None.

Preservation: The relief is in very good condition, but the lower part of the stone is badly damaged.

154. (Acc. No. 21103) Sandy Limestone. Height 34.3 cm., breadth 23.8 cm.

Relief: en creux.

The stone is broken on all sides and is a very irregular shape. Lines were incised in such a way as to make an arched frame for the relief. A male figure reclines on a couch with his left elbow resting on two pillows and his right hand holding out a small dish. The hair is indicated by incised lines. He wears a chiton with himation wrapped around the waist and draped over the left shoulder and arm. There is a suggestion of a sleeve on the right arm, but the stone is damaged in this area. The right leg is in profile and stiffly outstretched above the left leg which is in front view. The pillows and the mattress are decorated with slanting incised lines. There is no banquet scene.

Color: None.

Inscription:

ΛΥΚΑΡΙΩΝ $\overline{\text{ΛΠ}}$

Λυκαρίων (ἐτῶν) $\overline{\text{π}}$

Lukarion, aged 80.

Preservation: The relief is very worn with some chipping.

155. (Acc. No. 21170) Sandy Limestone. Height 16.7 cm., breadth 41.0 cm.

Relief: en creux.

The stone was used horizontally and the relief was placed on the right half. A female figure reclines on a couch with her left elbow resting on two pillows and her right hand holding out a dish. The hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with a himation wrapped around the waist and draped around the left shoulder and arm. The sleeve of the chiton on the right arm extends to the elbow. The part of the himation covering the legs is decorated by incised lines in a veined pattern in place of the usual horizontal folds. The right leg is in profile and stiffly outstretched above the left leg which is in front view. The pillows, the mattress and the couch are decorated with simple designs, which are indicated by incised lines. There are seated jackals incised on the stone at both sides of the figure. One is placed in the space above the outstretched legs at the left and the other on a level with the top of the pillow at the right. They are both in profile facing the figure. At the left of the couch a cobra was incised in profile. A line of inscription is placed in the space which is ordinarily reserved for the banquet scene.

Color: None.

Inscription: ϹЄΘѠϹΘΥΘΙϹ LN:

Σεοωσοῦθις (ἐτῶν) νϵ

Seosouthis, aged 55.

Preservation: The stone is worn and stained, and has a sizeable chip out of the lower left corner.

156. (Acc. No. 21132) Sandy Limestone. Height 44.1 cm., breadth 19.5 cm.
Relief: en creux.

The relief is placed on the upper half of this narrow stone. There was apparently an attempt to round off the top corners of the stele. A female figure reclines on a couch with her left elbow resting on two pillows and her right hand holding out a small cup. The hair, which is indicated by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with a himation wrapped around the waist and draped over the left shoulder and arm. The sleeve of the chiton on the right arm extends to the elbow. The right leg is in profile and stiffly outstretched above the left leg which is in front view. The pillows and the mattress are decorated with curved incised lines. The legs of the couch have simple turnings. Beneath the couch in the space ordinarily reserved for a banquet scene are three lines of inscription.

Color: The mattress is painted with red ochre.

Inscription:

ΘΑΝΕΥΤΙΝ ΗΡΑΚΛΕΙΔ
ΟΥ ΦΙΛΟΤΕΚΝΟC ΕΤΩΝ
ΛΕ L⊐ ΜΕΧΕΙΡ Α

Θανεῦτιν Ἡρακλειδ-
ου φιλότεκνος ἐτῶν
λε (ἔτους) ϛ̄ Μεχεὶρ α

Thaneutin, daughter of Herakleides,
devoted to her children, aged 35.
Year 6 Mecheir 1

Preservation: The stone is worn and stained. There is some salt incrustation.

157. (Acc. No. 21122) Sandy Limestone. Height 26.8 cm., breadth 19.4 cm.

Relief: en creux.

There was apparently an attempt made to cut back the top of the stone in such a way as to make an arch over the relief. A female figure reclines on a couch with her left elbow resting on two pillows and her right hand holding out a small dish. The hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with a himation wrapped around the waist and drawn tightly about the left shoulder and arm. The sleeve of the chiton on the right arm extends to the elbow. The part of the himation which covers the legs is decorated by incised lines in a veined pattern in place of the customary horizontal folds. The right leg is in profile and stiffly outstretched above the left leg which is in front view. The pillows, the mattress and the couch are decorated with simple patterns of incised lines. There is no banquet scene.

Color: None.

Inscription: There are only traces of one orttwo unrelated letters.

Preservation: The stone is in good condition except for chipping at the upper right corner.

158. (Acc. No. 21126) Sandy Limestone. Height 15.7 cm, breadth 21.0 cm.

Relief: en creux.

The relief is simply placed on an irregular shaped slab of stone. A female figure reclines on a couch with her left elbow resting on two

pillows and the right hand holding out a dish. The hair, which is indicated by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with a himation wrapped around the waist and draped over the left shoulder and arm. The short sleeve of the chiton is in evidence on the right arm. The right leg is in profile and stiffly outstretched above the left leg which is in front view. An unusual feature of this relief is a line incised in circular fashion from the couch out around the feet and to the edge of the right leg. There seems to be no obvious explanation for such an innovation and the design is unique so far as any published stone from this provenance is concerned. There is no banquet scene.

Color: None.

Inscription: None.

Preservation: The stone is in good condition, except for some chipping and salt incrustation.

159. (Acc. No. 21125) Sandy Limestone. Height 34.7 cm., breadth 31.4 cm.

Relief: <u>en creux</u>.

The top of the stone was rounded off. A female figure reclines on a couch with her left elbow resting on two pillows and the right hand holding out a cup. The hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder and arm. On the right arm the sleeve of the chiton extends to the elbow. The part of the himation covering the legs is decorated with incised lines in a veined pattern in place

of the usual horizontal folds. The right leg is in profile and stiffly outstretched above the left leg which is in front view. The pillows, the mattress and the couch are decorated with simple designs indicated by incised lines. There is no banquet scene. Plate XL

Color: There are traces of de Medici red about the face and of red ochre and black in the incised lines of the inscription.

Inscription:

ΘΑΗCIC ΑΩΡΕ ΧCΡΕ
ΩC ЄΤΩΝ ⁝ ΠΑΥΝΙ
ϵ

Θαῆσις ἄωρε χϵρε
ὡς ἐτῶν η παῦνι
ϵ

Thaesis, who has died before her time, about 8 years old. Pauni 6 Farewell.

χαῖρε : probably ϵ for αι.

Preservation: The stone is worn with occasional chipping.

160. (Acc. No. 21107) Sandy Limestone. Height 38.9 cm., breadth 26.0 cm.

Relief: en creux.

The relief is framed with two columns with calyx capitals supporting a round topped roof. A male figure reclines on a couch with his left elbow resting on a pillow and his right hand holding out a two-handled cup. The hair is indicated by rows of short incised lines. He wears a chiton with a himation wrapped around the waist and drawn over the left shoulder. On the right arm the sleeve of the chiton

extends to the elbow. The lower part of the figure is damaged, but the right leg was probably outstretched above the left leg in the customary way. The relief below the mattress is entirely chipped away.

Color: There are some traces of light pink, purple, and red on the columns and roof.

Inscription: None.

Preservation: Over half of the area reserved for the relief is chipped away. The figure is severely worn and details are lacking.

161. (Acc. No. 21142) Sandy Limestone. Height 33.5 cm., breadth 24.0 cm.

Relief: en creux.

The relief is framed by two pilasters supporting a triangular pediment. A woman reclines on a couch with her left elbow resting on two pillows and her right hand holding out a small cup. The stone is very badly worn and the details are not plain. The hair, which is indicated by incised lines, is parted in the middle, is apparently drawn behind the ears, and hangs on the shoulders. The dress appears to be the usual chiton with himation and the latter garment is drawn around the left shoulder and arm. The right leg is crossed over the left leg and the right foot lies flat in the foreground. Part of the left foot is shown in front view from behind the right leg. The pillows and the mattress are decorated with incised, slanting lines. There is no banquet scene.

Color: The tympanum and pilasters show traces of red ochre.

Inscription: None.

Preservation: The stone is very badly worn.

162. (Acc. No. 21173) Sandy Limestone. Height 36.9 cm., breadth 28.5 cm.
Relief: en creux.

The relief is framed by two columns with calyx capitals supporting a rounded roof. A male figure reclines on a couch with his left elbow resting on two pillows and his right hand holding out a small cup. The hair is indicated by incised lines. The stone is broken in this area and details are very difficult to determine. The figure wears a chiton with a himation wrapped around the waist and drawn over the left shoulder. The right leg is crossed over the left leg and the right foot lies flat in the foreground. At the left, on a ledge, which is incised across the background at the level of the shoulder of the figure, a seated jackal and a seated hawk were incised in profile facing each other. There is no banquet scene.

Color: There are traces of red ochre here and there in the background of the relief.

Inscription: None.

Preservation: About one third of the stone on the right side is broken away from the rest and this separated section is broken again, into about three equal pieces. This breakage has meant considerable loss of detail in this area. The other part of the stele is won and severely scratched.

163. (Acc. No. 21112) Sandy Limestone. Height 27.8 cm., breadth 17.3 cm.
Relief: en creux.

The relief is framed by very crudely incised columns supporting a triangular pediment with akroteria. A male figure reclines on a couch with his left elbow resting on two pillows and his right hand holding out a two-

handled cup. The stone is worn around the head of the figure and this may be the reason for the lack of any lines showing hair. He wears a chiton with himation wrapped around the waist and draped over the left shoulder and arm. The folds of the chiton extend down from the right arm and there is no sleeve indicated. The right leg is crossed over the left leg and the right foot lies flat in the foreground. Part of the left foot is showing in front view from behind the right leg. There is no banquet scene.

Color: There are traces of dark orange on the body. There is evidence of mustard yellow on the left column.

Inscription:

ΑΡΠΟΧΡΑΤΙΟC ωιιιιιιι

Ἁρποχράτιος ὡ[ς (ἐτῶν)] μ

Harpochratios, about 40 years old.

Preisigke, Namenbuch, col. 54: Ἁρποχράτιος.

Preservation: The stone is worn.

164. (Acc. No. 21136) Sandy Limestone. Height 41.1 cm., breadth 35.9 cm.

Relief: en creux. The workmanship is very crude.

The relief is framed by two columns supporting a triangular pediment. A male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out a cup. The hair is indicated by a few scratches at the top of the head. He wears a chiton with a himation wrapped around the waist and probably over the left shoulder. It is possible that a sleeve of the chiton was intended on the right

arm and if so it extended to the elbow. However, the matter is not clear, due to the extremely poor cutting of the incised lines indicating the lines and folds of the garments. The right leg is crossed over the left leg and the right foot lies flat in the foreground. Part of the left foot is shown in front view from behind the right leg. It is apparent that there was never any attempt to show the legs of the couch. There is no banquet scene.

Color: There are traces of red ochre on the columns and pediment.

Inscription: None.

Preservation: The surface of the stone is very rough and worn.

165. (Acc. No. 21116) Sandy Limestone. Height 41.7 cm., breadth 33.5 cm.

Relief: en creux.

The relief is framed between two columns having calyx capitals and supporting a triangular pediment with akroteria. A male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out a cup. The hair is indicated with rows of jagged lines. He wears a chiton with himation wrapped around the waist and drawn about the left shoulder and arm. The folds of the chiton extend down from the right arm and there is no indication of a sleeve. The right leg crosses over the left leg and the right foot lies flat in the foreground. A part of the left foot is shown to the front from behind the right leg. There is no banquet scene.

Plate XLI

Color: A line was incised across the stone at about level of the upraised cup and the area below this is painted with red ochre. The tympanum and akroteria of the pediment are also painted with red

ochre. Traces of the same color are to be seen beneath the couch.

Inscription:

ΘΕΩΝ ΑΠΟΛΛΩΝΙΟΥ LΞZ

Θέων Απολλώνιου (ἐτῶν) ξζ

Theon, son of Apollonios, aged 67.

Preservation: The condition is very good, except for some minor chipping.

166. (Acc. No. 21175) Sandy Limestone. Height 16.0 cm., breadth 31.3 cm.

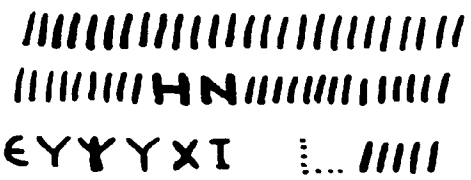
Relief: en creux.

The stone is rectangular and was used horizontally in order to accomodate two figures. At the right a human figure (the head is badly worn away) reclines on a couch with the left elbow resting on two pillows and the right hand holding out a two-handled cup. The dress is the usual chiton with himation wrapped around the waist and draped over the left shoulder and arm. The folds of the himation are shown as usual with the exception of a group of folds bunched together and stiffly outstretched between the legs. The right leg is crossed over the left leg and the right foot lies flat in the foreground. It is apparent that legs for the couch were never indicated. There is no banquet scene. At the left is a female figure who is standing with upraised hands, the palms to the front. The head was damaged, but it is apparent that the hair is drawn behind the ears and hangs on the shoulders. She wears a chiton with a himation drawn over the left shoulder. The central folds of the himation are gathered together

and the group extends down the center of the body from the waist. The figure is in a frontal position except for the right foot which is in profile turned to the left.

Color: The chiton of the standing figure has traces of pink. There is evidence of black paint beneath the couch, but it is not apparent what was intended. The inscription was painted over in black.

Inscription:



Preservation: The surface is very rough because of deep scratches and considerable chipping.

167. (Acc. No. 21144) Sandy Limestone. Height 26.6 cm., breadth 26.1 cm.

Relief: <u>en creux</u>.

The top of the stone was rounded off. Lines were incised on the stele so as to make an arched frame for the relief. Two male figures recline on a couch, the one behind the other, and each has his left elbow resting on a pillow. The right hand of the figure on the right, who is partly hidden, rests on the far shoulder of the other figure. The hair of both figures was indicated by a line across the forehead and was painted black. Both wear the customary chiton with a himation wrapped around the waist and draped over the left shoulder and arm. The figure on the left is in full view and holds out a cup with his right hand. His right leg is in profile and stiffly outstretched above the left leg which is in front view. The pillows and the mattress are decorated with incised curved lines. There is no banquet scene.

Color: The hair of both figures was painted black.

Inscription:

ЄΡΜΑC ΗΡΑΚΛΕΙΔΟΥ ΑΛΥ
ΠΟC LΞΓ ΑΠΟΛΛΩ ΘЄΡΜΙΟΥ
ΦΙΛΟΤЄΚΝΟC ΒΙΑΘΑΝΑΤΩC LΜΔ

Ἑρμᾶς Ἡρακλείδου ἄλυ-
πος (ἐτῶν) ξγ Ἀπολλῶ Θερμίου
φιλότεκνος βιαθάνατως (ἐτῶν) μδ

Hermas, son of Herakleides, who is without
pain, aged 63. Apollo, son of Thermios, devoted to
his children, died violently, aged 44.

Preservation: The stone is worn and has considerable chipping.

168. (Acc. No. 21177) Sandy Limestone. Height 37.7 cm., breadth 30.1 cm.

Relief: en creux.

The relief is framed by two pilasters supporting a triangular pediment. The outline of this temple doorway is hardly more than scratched on the stone. At the right a male figure reclines on a couch with his left elbow resting on two pillows and the right hand holding out a cup. The hair is indicated by small nicks made above the line across the forehead. He wears a chiton with a himation wrapped around the waist and drawn about the left shoulder and arm. There is some

evidence of a short sleeve on the right arm. The right leg is crossed over the left leg and the right foot lies flat in the foreground. The left leg is entirely hidden except for a small portion of the foot which is in front view. The outline of the right leg is distorted and greatly exaggerated. The pillows and the mattress are decorated with simple designs indicated by incised lines. There is no banquet scene. On the right is a standing female figure with upraised hands, the palms to the front. The hair is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with a himation drawn over the left shoulder. The chiton has sleeves extending to the elbow. The body is in frontal position, but the feet, which are poorly executed, appear to be in profile facing to the left. There is, however, no distortion of the body which is usually indicated in such a case.

Color: None.

Inscription: None.

Preservation: The general condition is fair, but there are numerous scratches.

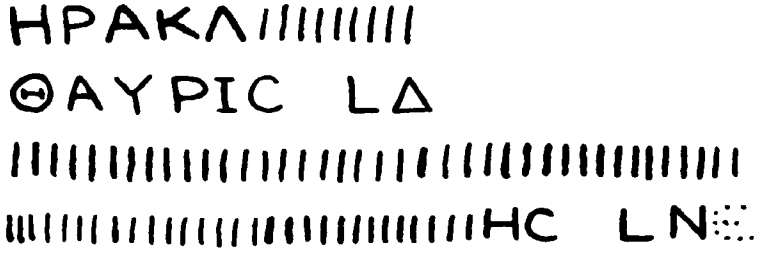
169. (Acc. No. 21181) Sandy Limestone. Height 30.9 cm., breadth 36.2 cm.

Relief: <u>en creux</u>.

The relief is framed by two pilasters supporting a triangular pediment. At the right are two female figures reclining on a couch, the one behind the other. Both have their left elbow resting on two pillows. In each case the hair, which is indicated by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. The figure on the left is in full view and holds out a dish with her

right hand. The folds of her chiton extend down from the right arm and there is no indication of a sleeve. Her right leg crosses over the left leg and the right foot lies flat in the foreground. The left leg was bent so that the knee points to the front. A part of the left foot is seen in front view sticking out from behind the right leg. A table and an amphora are painted beneath the couch. At the left of the couch there are two standing female figures, with hands upraised the palms to the front. The one on the right is only as high as the shoulder of the other. The hair in each case, which is indicated by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. They both wear the customary chiton with himation drawn over the left shoulder. The chitons have sleeves extending to the elbow. Both figures are in frontal position with the exception of the feet which are in profile turned to the right. The distortion of the body which is customary in such cases is lacking here.

Color: The hair and the feet of the figures are painted black. There are also traces of black on the folds of the garments of the reclining figure. The table and amphora are painted red and outlined in black. There are black bands over the head of each of the standing figures. The background is mustard yellow up to a line about level with the shoulders of the reclining figures. The columns and pediment are decorated with simple designs painted in yellow and black.

Inscription: 

Ηρακλ[έα (ετων) ?]

Θαῦρις (ἐτῶν) δ

Heraklea, aged ?

Thauris, aged 4.

Preisigke, Namenbuch, col. 130: Θαῦρις.

Preservation: The stone is in good condition.

170. (Acc. No. 21172) Sandy Limestone. Height 34.1 cm., breadth 40.2 cm.

Relief: Bas-relief.

The relief is framed by two columns with calyx capitals supporting a triangular pediment. A male figure reclines on a couch with his left elbow resting on two pillows and his right hand holding out a dish. In his left hand he holds what appears to be a folded wreath. The hair is indicated by irregularly spaced incisions above the forehead line. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. The chiton falls over the right arm and there is no sleeve indicated. The right leg crosses over the left leg and the right foot lies flat in the foreground. The handling of the folds of the garments show that the left leg was bent with the knee facing to the front. Above the outstretched right arm a falcon was cut in profile, sitting on a small projection from the background and facing to the left. At the left side of the enclosed area a reclining jackal was cut in profile facing the figure. The jackal is atop an unusual looking pedestal. The structure originally appears to have been simply a series of seven rectangular layers placed one

on top of the other, but the right side is cut away to allow for the outstretched hand of the figure and also the right leg. It seems likely that the pedestal was cut first and the figure added to the stone. This would reverse what was apparently the customary procedure. The enclosed area is very crowded and lacks the customary simplicity of these reliefs.

Color: Red ochre was used in the background up to a line level with the shoulders of the figure.

Inscription: None.

Preservation: The stone is in good condition.

171. (Acc. No. 21180) Sandy Limestone. Height 28.7 cm., breadth 42.2 cm.

Relief: Bas-relief. Exceptionally good workmanship.

The relief is framed by two columns with calyx capitals supporting a triangular pediment with akroteria. On the right two women recline on a couch, the one behind the other, with their left elbows each resting on two pillows. The right hand of the figure on the left, which is in full view, holds out a two-handled cup. The head of the figure on the right is missing and the head of the other figure is defaced, but in both cases the usual hair tresses are shown hanging on the shoulder. They both wear a chiton with himation wrapped around the waist and draped over the left shoulder and arm. The right leg of the figure which is shown in full view is stiffly outstretched above the left leg which is in front view. The pillows and the mattress are decorated with simple designs indicated by incised lines. There is no banquet scene but traces of paint are in evidence beneath the couch. Immediately above the cup held out by the figure there is a

jackal reclining atop a projection from the wall. The jackal is shown in profile except for the head which is to the front, and has a long tail which hangs down from the side of the ledge. Added at the left of the couch is a small female figure standing with upraised hands, the palms to the front. Her hair which is parted in the middle, drawn behind the ears, and hung on the shoulders is indicated by incised lines. She wears a chiton with himation drawn over the left shoulder. The figure is shown in frontal position down to the waist with the remainder of the body in profile to the right. She stands on a very low platform which is about half as high as the top of the couch. Plate XLII

Color: The background was painted green. The columns were decorated with simple designs in black paint.

Inscription:

ΑΡΤΕΜΙC LMZ ICIΔΩΡΑ ΑΩΡΟC LH̄
ΚΑΡΠΜΗ ΦΙΛΟΤΕΝΟC LN LK ΑΘΥΡ ΙᾹ

Ἄρτεμις (ἐτῶν) μ̄ζ̄ Ἰσιδώρα ἄωρος (ἐτῶν) η̄
Καρπ<ί>μη φιλότεκ<ν>ος (ἐτῶν) ν̄ (ἔτους) κ̄ Ἀθὺρ ῑα̅

Artemis, aged 47. Isidora, who has died before her time, aged 8. Karpime, devoted to her children, aged 50. Year 20 Hathor 11

Pape, Griechische Eigennamen, page 628: Καρπίμη.

Preservation: The head of the reclining figure on the right is missing and the head of the other reclining figure is damaged, but the stone is otherwise in excellent condition.

172. (Acc. No. 21160) Sandy Limestone. Height 20.6 cm., breadth 21.2 cm.

Relief: Bas-relief.

The relief is framed between two columns with calyx capitals supporting a round topped roof. A female figure reclines on a couch with her left elbow resting on a pillow and her right hand holding out a very large jug. Her hair, which is indicated by incised lines, is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder and arm. The right leg crosses over the left leg and the right foot lies flat in front. The pillow and the mattress are decorated with curved incised lines. Beneath the couch the following scene was incised: a bunch of stalks (?), an amphora in a stand, and a three-legged table holding a single large cup. In the upper left of the enclosed area a jackal is shown on a small projection from the background and is seated. The body of the jackal is in a half-turned position and the head is entirely to the front.

Color: Red ochre and black were used to paint the decorations of the columns and roof as well as for the mattress of the couch. There is some indication that cross-hatched lines were painted in black on the lower area of the columns. The hair of the figure was black and the body was red ochre. The amphora was painted with red ochre and the jackals in black.

Inscription: LIC ICA////////////////IA////////EKNOC
LZ AWPOC

(ἔτους) ιϛ Ισα[- - -] [φ]ι[λ]ε[ῦ]κνος
(ἐτῶν) ζ ἄωρος

Preservation: The upper and lower edges of the stone are badly chipped, but the relief is in good condition.

173. (Acc. No. 29011) Sandy Limestone. Height 32.9 cm., breadth 23.3 cm.

Relief: Bas-relief.

The relief is framed between two columns with calyx capitals supporting a round topped roof. A male figure reclines on a couch with his left elbow resting on two pillows with his right hand holding out a two-handled bowl. The hair is indicated by small incised lines. He wears a chiton with himation draped over the left shoulder. The usual folds are not indicated. The right leg is crossed over the left leg and the right foot lies flat in the foreground with part of the left foot showing in frontal view in the background. At the left of the enclosed area a jackal is shown in profile seated on a small ledge projecting from the background. The jackal faces the figure. The pillows and the mattress are not decorated. There is no banquet scene.

Color: There are a few traces of red ochre in the space beneath the couch.

Inscription: None.

Preservation: All parts of the stone show wear.

174. (Acc. No. 29012) Sandy Limestone. Height 23.9 cm., breadth 32.2 cm.

Relief: Bas-relief.

Only the upper half of this stele remains. The relief was framed by two columns with calyx capitals supporting a triangular pediment. A female

figure reclines on a couch with her left elbow resting on a pillow and her right hand holding out a small cup. The hair, which is indicated by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation wrapped around the waist and draped over the left shoulder. The right leg was crossed over the left leg and the right foot lies flat in the foreground with the left foot only partially showing in front view from behind the garments. The curvature of the right leg is greatly exaggerated. On a pedestal at the left of the figure a seated jackal is shown in profile facing the figure. The line on which the stone is broken away runs irregularly across the lower part of the figure.

Color: There traces of red ochre on the columns and in the tympanum.

Inscription: None.

Preservation: The upper part of this stele is all that remains and is in fair condition.

175. (Acc. No. 21150) Sandy Limestone. Height 50.1 cm., breadth 35.1 cm.

Relief: Bas-relief.

The relief is framed by two columns which support a triangular roof with akroteria. A male figure reclines on a couch with his left elbow resting on two pillows and his right hand holding out a two-handled cup. In his left hand he holds an object which possibly represents a flower. The hair is brought back from the forehead in locks which are indicated by incised lines. He wears a chiton with himation wrapped around the waist and draped over the left shoulder. On the right arm the sleeve of the chiton is shown as extending down to the

elbow. The right leg is stretched out above the left leg, but both appear to be in a more relaxed position than is customary. The right foot is turned slightly toward the front and the left foot hangs over the edge of the mattress. The pillows and the mattress are undecorated. Beneath the couch the following scene is incised: a bunch of stalks, which in this case appears to be stalks of wheat bound together in a large bundle; an amphora in a stand with a long handled ladle hanging from the left side; a squat jug; and a three-legged table holding a cup on each side with a small jar in the middle. At the left side of the enclosed area a jackal reclines on an overhanging ledge. The jackal is in profile except for the head which faces to the front.

Color: The background was painted blue. There are traces of red ochre on the neck and hands.

Inscription:

HPAC ωC LNΔ LIZ ΦAMENωΘ Γ
ЄYΨYXI ΠIΛOTЄKNOC

Ἡρᾶς ὡς (ἐτῶν) νδ (ἔτους) ιζ Φαμενὼθ γ
εὐψύχει πιλότεκνος

Heras, devoted to his children, about
54 years old. Year 17 Phamenoth 3
Be of good cheer!

Preservation: Parts of the pediment are chipped away, but the stele is otherwise in excellent condition.

176. (Acc. No. 21178) Sandy Limestone. Height 41.9 cm., breadth 33.8 cm.

Relief: The central figure is in bas-relief; a small figure at the left is relief *en creux*; the banquet scene is incised as usual. The relief is framed by two columns which have Corinthian capitals and support a triangular pediment with akroteria. A female figure reclines on a couch with her left elbow resting on two pillows and her right hand holding out a large bowl. The hair, which is indicated by incised lines, is brought back from a formal fringe at the forehead, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with a himation wrapped around the waist and draped over the left shoulder and arm. The folds of the chiton extend down from the right arm and there is no sleeve indicated. The right leg is in profile and stiffly outstretched above the left leg which is in front view. The pillows and the mattress are decorated with curved incised lines. Beneath the couch are incised the usual amphora with long handled ladle hanging down from the left side and a three-legged table holding three cups. There is also an additional object which is puzzling. This symbol consists of a circle which is covered with small nicks placed atop what appears to be a form of pedestal. The representation may be imagined to stand for a bouquet of flowers. In the upper left section of the enclosed area a small female figure stands with hands upraised, the palms to the front. Her hair, which is indicated by incised lines, is parted in the middle, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with a himation brought across the chest and draped over the left shoulder. The figure is entirely in a frontal position. At the right of this figure and above the outstretched arm of the reclining figure a seated jackal was scratched on the stone in profile.

Color: Slanting black lines decorate the lower area of each column. Dark red was used for the base of each column, the capitals, the tympanum, the area above the pediment, and the space immediately beneath the jackal. There is also evidence of red on the amphora.

Inscription:

ΑCΚΛΑC ωC L ΛΓ ΦΙΛΟΤΕΚΝΟC
ΑΠΟΛ ωC L Α
ΕΥΨΥΧΙ

Ἀσκλᾶς ὡς (ἐτῶν) λγ φιλότεκνος
Ἀπόλ ὡς (ἐτους) α
εὐψύχει

Asklas, devoted to his children, about
33 years old. Apol, about one year old.
Be of good cheer!

Preisigke, Namenbuch, col. 40: Ἀπόλ.

Preservation: The stone is worn and the inscription is in very poor condition.

177. (Acc. No. 21143) Sandy Limestone. Height 30.5 cm., breadth 22.3 cm.

Relief: Bas-relief.

The relief is placed on a sunken area which was cut back so as to make an arched frame. A female figure reclines on a couch with her left elbow resting on two pillows and her right hand holding out a very large cup. The right arm and hand are very large and out of all proportion to the rest of the figure. She wears a chiton with a himation wrapped around the waist and draped over the left shoulder and arm. There appear to

be strings of beads around the neck. The right leg is bent sharply at the knee which provides a rest for the elbow of the right arm. The left leg lies out flat facing to the front and beneath the right leg which is suspended above it in profile. There is no banquet scene.

Color: None.

Inscription: None.

Preservation: The surface is scaly and incrusted with salt. The general condition is very poor.

178. (Acc. No. 21141) Sandy Limestone. Height 37.7 cm., breadth 38.9 cm.

Relief: Bas-relief.

Most of the upper part of this stele is missing. The relief was apparently framed between two columns which were no doubt a part of a temple doorway. A human figure reclines with the left elbow resting on two pillows. The garments were apparently as usual; a chiton with a himation wrapped around the waist and draped over the left shoulder. The right leg is missing, but the left leg was outstretched and in front view. The banquet scene beneath the couch was incised as follows: a bunch of stalks, which give the appearance of sheaves of wheat bound in a bundle, an amphora in a stand with a long handled laddle hanging on the right side, a squat jug, and a three-legged table with a cup on each end and a small jar in the middle. Beneath the inscription is a deeply incised line which curves up to both sides of the stone.

Color: None.

Inscription: ΑΘΗΝΑΡΙΝ ΦΙΛΟΤΕΚΝΟC ΦΙΛΑΝΔΡ////////
//////////////////ΔΕΛΦΟC ΑΓΑΘΩ////ΑΤΗ ωCL IB
ΕΠΕΙΦ ⁝ ΕΥΤΥΧΙ

Ἀθηνᾶριν φιλότεκνος φίλανδρ[ος]
[φιλα]δέλφος ἀραθω[τ]άτη ὡς (ἐτῶν) ιβ
Ἐπεὶφ β εὐψύχει

Athenarion, devoted to her children, loving to her husband, fond of her brother, a most worthy person, has died about 12 years old. Epeiph 2 Be of good cheer!

Preservation: Almost half the stele is missing. The stone is badly corroded and the inscription is in especially poor condition.

179. (Acc. No. 21079) Ferriferous Limestone. Height 25.8 cm., breadth 22.2 cm.

Relief: en creux.

About half of this stele is missing and it would be impossible to say what the original shape was. There is evidence of a column painted along the left side of the stone. A human figure (the head is missing) stands with the right hand holding a dish over a small altar incised at the left of the stone. A chiton is worn with a himation which is wrapped around the waist and draped over the left arm which is held against the body. The folds of the chiton extend down from the right arm and there is no indication of a sleeve. The figure is in a frontal positon except for the right foot which is in profile turned to the left. On the left there is a suggestion of a painted wall bracket on which a jackal may have been seated.

Color: There are traces of pink at the top of the altar and on the dish.

Black was used for the column and bracket (?) at the left. Black paint was used to put the inscription on the stone.

Inscription: ΒΕΛΕC ΑWΡΟC LK
ΕΥΤΥΧΕΙ

Βελὲς ἄωρος (ἐτῶν) κ
εὐψύχει

Beles, who has died before his time, aged 20.
Be of good cheer!

Preisigke, Namenbuch, col. 73: Βελῆς .

Preservation: What remains of this stele is in fairly good condition.

180. (Acc. No. 21076) Sandy Limestone. Height 35.4 cm., breadth 27.2 cm.

Relief: Bas-relief.

The relief is framed by two pilasters supporting a triangular pediment. A bearded male figure stands with his right hand resting on a small altar placed at the left of the stone. The hair above the forehead is indicated by incised lines. He wears a chiton with short sleeves and a himation which is wrapped around the waist and draped over the wrist of the right arm which is held across the middle of the body. The figure is in frontal position with the left foot turned slightly toward the right. At the left of the enclosed area a jackal was cut seated in profile facing the figure. The jackal is atop a pedestal at a height about level with the waist of the figure. Plate XLIII

Color: None.

Inscription:

CЄPHNOC LΛΔ
ЄYΨYXЄI

Σερῆνος (ἐτῶν) λδ
εὐψύχει

Serenos, aged 34.

Be of good cheer!

Preservation: Although the surface is very rough, the stone is in good condition.

181. (Acc. No. 21080) Sandy Limestone. Height 37.9 cm., breadth 26.4 cm.

Relief: en creux. The workmanship is very crude.

The relief is framed between two columns supporting a triangular pediment. with akroteria. A male figure stands with his right hand resting on a small altar which is incised at the left side of the stone. A line across the forehead is the only indication of hair. He wears a chiton without sleeves and a himation which is wrapped around the waist and draped over the wrist of the left arm which is held across the middle of the body. The figure is in a frontal position except for the right foot which is in profile facing the left.

Color: None.

Inscription: None.

Preservation: The surface of the stone is chipped and worn.

182. (Acc. No. 21020) Sandy Limestone. Height 29.1 cm., breadth 17.2 cm.

Relief: en creux.

The top of the stone was rounded off. A male figure stands with his left

hand upraised the palm turned outward. His right arm extends downward and holds an object which cannot be definitely identified, but may be intended as a lotus plant which is a familiar feature of Egyptian art. The figure is in a frontal position to the waist, with the remainder of the body in profile facing to the right. The hair of the subject is indicated by irregularly spaced nicks above the forehead line. He wears a chiton which has sleeves extending down to the elbows and a himation which is wrapped around the waist and draped over the left shoulder.

Color: There are traces of red ochre on the face and arms.

Inscription: None.

Preservation: The stone is worn and stained.

183. (Acc. No. 21081) Sandy Limestone. Height 25.2 cm., breadth 24.8 cm.

Relief: en creux. The workmanship is very crude.

The relief is framed between two very crudely incised columns supporting a triangular pediment. A male figure stands in the center with his right hand resting on a circular altar which was incised at the left side of the stone. The hair is indicated by an incised line across the forehead. He wears a chiton which has sleeves extending to the elbows and a himation which is wrapped around the waist and draped over the wrist of the left arm which is held across the middle of the body. The figure is in a frontal position except for the right foot which is in profile turned to the left. At the right of the enclosed area is a structure which cannot be definitely identified. Six horizontal lines are incised parallel to one another to form a tall

pedestal which is topped by a triangle. This representation appears to be related to the familiar obelisk.

Color: The hair is black. There are traces of black on the stone above the pediment. The body was painted with red ochre, which was also used for the columns of the temple doorway.

Inscription: None.

Preservation: The surface of the stone is worn and has been chipped, but the very poor workmanship makes the damage difficult to estimate.

184. (Acc. No. 21077) Ferriferous Limestone. Height 34.2 cm., breadth 17.6 cm.

Relief: en creux.

The relief is framed by two columns with calyx capitals supporting a round topped roof. A male figure stands in the center with his right hand holding a dish over a small circular altar at the left. He holds a cup in the left hand. The left forearm is held across the middle of the body. The hair is indicated by a line incised across the forehead and there appear to be feathers attached to the right side of the head. He wears a chiton with a himation which is wrapped around the waist and draped over the left shoulder and arm. The folds of the chiton extend down from the right arm and there is no sleeve indicated. The figure is in a frontal position except for the right foot which is in profile turned to the left. At the left side of the enclosed area a seated jackal was incised in profile on an overhanging bracket which projects out from the wall at about the level of the head of the figure.

Color: The background of the stone was painted with red ochre.

Inscription: AMMWN A

ΠINOY [illegible] ΝΔ

Ἄμμων Ἀ

πίνου (ἐτῶν) νϛ

Ammon, son of Apinos, aged 54.

Preservation: The surface of the stone is very rough.

185. (Acc. No. 21075) Sandy Limestone. Height 35.1 cm., breadth 24.3 cm.

Relief: en creux.

Two lines were incised around the border of the stone in such a way as to make an arched frame for the relief. A male figure stands with his right hand holding a dish over a small altar placed at the left of the enclosed area. The hair is indicated by short incised lines. He wears a chiton with a himation drawn across the chest and draped over the left shoulder and arm. The figure is in a frontal position except for the right foot which is in profile turned to the right. On the right side of the figure a seated jackal was incised in profile facing the figure. The jackal sits on a crudely cut pedestal at a level just below the waist of the figure.

Color: The hair is black. This color was also used for the jackal and the incised lines making the border for the relief. The inscription was painted on the stone in black.

Inscription: ABECTIWN LΛ

Ἀβεστίων (ἐτῶν) λ

Abestion, aged 30.

Milne, Greek Inscriptions, 9296[1]18: Ἀβ[ ]ων.

Preservation: The stone is in good condition with only a slight amount of chipping.

186. (Acc. No. 21030) Sandy Limestone. Height 9.1 cm., breadth 15.6 cm.

Relief: Bas-relief.

The stone is an irregular shape and appears to have been broken away from some larger monument. A standing female figure was placed in the center of a sunken area with her right hand upraised, the palm to the front. The left arm appears to have been held across the center of the body, but the hand is missing. She wears a chiton with a himation drawn across the chest and draped over the left shoulder and arm. The hair is shown in a very unusual style for these stelae. It is parted at the top and then simply hangs down both sides of the head to the shoulders. The figure is shown in a frontal position down to the waist. The usual distortion of the lower body is missing, but the feet are in profile turned to the left.

Color: None.

Inscription: The only letters which can be identified are at the left edge of the stone. This was undoubtedly the beginning of a female proper name.

Preservation: The surface of the stone is badly chipped.

187. (Acc. No. 29004) Sandy Limestone. Height 11.1 cm., breadth 14.8 cm.

Relief: en creux.

This is a small piece of a stele which bears sufficient evidence of a familiar inscription and a standing figure to warrant being included

in the present study. Only the lower part of a garment which is probably a chiton is in evidence. The left foot is to the front, but the right foot is in profile turned to the right. On the left side of the figure a jackal was incised in profile facing the figure. The jackal is seated on the ground line.

Color: None.

Inscription:

ΤΕΝΑΘΥΜΕC L M C
ΜΟΥΘΙ Λ ΕΥC

Τεναθῦμες (ἐτῶν) μ̄ [Φαρ-]
μοῦθι λ̄ εὐ[τύχει]

Tenathumes, aged 40. Pharmouthi 30
Be of good cheer!

Preservation: This fragment is in good condition, but only a small part of the whole stele remains.

188. (Acc. No. 21068) Sandy Limestone. Height 38.0 cm., breadth 34.1 cm.

Relief: Bas-relief.

The upper part of the stele is missing. The relief was apparently framed by two pilasters. A female figure is standing in the center of the enclosed area. The head is missing, but there are hair tresses remaining just above the left shoulder. The garments are the usual chiton with a himation drawn across the chest and draped over the left

shoulder. The chiton is very long and falls in folds over the top of the feet. The body is in a frontal position with the right leg bent slightly forward. On both sides of the enclosed area there are seated jackals cut in profile facing the figure.

Color: There are traces of red ochre along the sides of the stone and yellow at the bottom. The folds of the garments retain evidences of light blue.

Inscription:

ΙCΙΔΩΡΑ ЄΡΜΑΙΟΥ ΑΙΙΙΙΡЄ
ΧΡΗCΤΗ ΩC LΙΔ LΗ ΤΥΒΙ
Κ

Ἰσιδώρα Ἑρμαίου ἄωρε
χρηστὴ ὡς (ἐτῶν) ιδ (ἔτους) η Τῦβι Κ

Isidora, daughter of Hermaios, who has died before her time, a worthy person, about 14 years old. Year 8 Tubi 20

Preservation: The upper part of this stele is broken away and what remains is cracked and chipped in spots.

189. (Acc. No. 21193) Sandy Limestone. Height 28.1 cm., breadth 17.2 cm. This rectangular stele was used for inscription purposes only. The inscription is carefully incised on ten parallel lines and dedicated to the memory of one person. Plate XLVIII

Color: The horizontal lines and the letters of the inscription were painted over with red ochre.

Inscription:

ΑΧΙΛΛΕΙC
ΠΤΟΛΕΜ
ΑΙΟΥ ΑΩΡΟC
ΛΠΒ ΧΡΗ
CΤΗ ΚΑΛΗ
ΦΙΛΕΥΦΡΟC
ΕΥΤΥΧΩC
ΑΠΗΛΛΑΧΥΙΑ
ΤΟ ΙΗΝ
ΛΗ ΦΑΜ Β

Ἀχιλλεὶς Πτολεμαίου ἄωρος (ἐτῶν) πβ
χρηστὴ καλὴ φιλέυφρος εὐτυχῶς
ἀπηλλαχυῖα τὸ ζῆν (ἔτους) η Φαμ β

Achilleis, daughter of Ptolemaios, untimely (?),
82 years old, worthy, noble, a cheerful person.
Be of good cheer! Departed from life Year 8 Phamenoth 2

190. (Acc. No. 21192) Sandy Limestone. Height 7.1 cm., breadth 21.4 cm. This rectangular stele was used for inscription purposes only. The sides of the stone were cut back so as to make a raised section for the inscription. There is a cornice about five cm. high at the top of the stele. There were originally six lines each devoted to a different person, but the top two lines are mostly chipped away.

Color: There are traces of red ochre along the outer edges of the stone.

Inscription:

/////////////////////////////////KZ
/////////////////////////////////
ΔΙΔΥΜΗ L$\overline{\text{NH}}$
ΑΡΧΗΓΑΘΩΝ ΚΛ
5. ΑΠΛΩΝΟΥC Α$\swarrow$
ΙΛΛΡΟΥC ΛΕ

Διδύμη ἐτῶν ν̄η
Ἀρχηγάθων κᾱ
5. Ἀπλωνοῦς α L
Ἱλαροῦς (ἐτῶν) ε

Didume, aged 58

Archegathon, aged 21

5. Aplonous, aged 1 1/2

Hilarous, aged 5

The symbol L occurs frequently in papyri to designate 1/2.

Preservation: The top two lines of the inscription are damaged. The other four lines are on a smooth surface and in very good condition.

191. (Acc. No. 21190) Sandy Limestone. Height 15.6 cm., breadth 20.5 cm.

Relief: en creux.

A male figure reclines on a small boat with his left elbow resting on two pillows and his right hand holding out a cup. The attitude is identical to that used with the reclining figures in the rest of the reliefs of this collection. The mast yard and sail were on the stone immediately above the outstretched arm of the figure and are not connected to the boat itself. The steering oar was attached at the left beneath the feet of the figure. The hair of the subject is indicated only by an incised line across the forehead. He wears the usual chiton with himation wrapped around the waist and draped over the left shoulder and arm. The right leg is in profile and outstretched above the left leg which is partially hidden by the boat. The two pillows are decorated by slanting incised lines. Plate XLV

Color: None.

Inscription: None.

Preservation: The stone is worn and badly chipped.

192. (Acc. No. 21191) Sandy Limestone. Height 21.2 cm., breadth 25.0 cm.

Relief: en creux.

A male figure is in a squatting position on a small boat. His hands are upraised with the palms to the front. The hair is indicated by small incised lines. The arrangement of the garments cannot be determined because of the crude workmanship and the wear of the stone. The steering oar is attached at the right side of the boat. Angular incisions at the bottom of the stone represent ripples of water.

Color: There are evidences of red on the head, neck and arms of the figure.

Inscription: None.

Preservation: The surface of the stone is corroded and worn.

193. (Acc. No. 21188) Sandy Limestone. Height 27.2 cm., breadth 22.4 cm.

Relief: en creux.

The top of the stone was rounded off. A male figure stands in a small boat with hands upraised the palms to the front. The attitude is identical to those exhibited in Cat. Nos. 1-50. The hair is indicated by rows of carefully incised lines. He wears a chiton with himation drawn across the chest and draped over the left shoulder. The chiton has short sleeves which extend to just above the elbow. The figure is in frontal position to the waist, with the remainder of the body facing to the right. The steering oar of the boat is attached at the left side.

Plate XLIV

Color: None.

Inscription:

ΑΠΙΩΝ LKϚ

Ἀπίων (ἐτῶν) ΚϚ

Apion, aged 26.

Preservation: The stone is in good condition.

194. (Acc. No. 21189) Sandy Limestone. Height 51.9 cm., breadth 24.1 cm.

Relief: en creux.

A cruved line was chipped out of the top of the stone and a horizontal line at the bottom so as to make an arched frame for the relief. A male figure reclines in a small boat having a mast, yard and sail. His left elbow rests on a pillow and his right hand is held out pulling on a rope attached to the yard. His hair is indicated by short incised lines. He wears a chiton with himation wrapped around the waist and drawn tightly around the left shoulder and arm. His right leg crosses over the left leg and the right foot lies flat in the foreground. The left foot is partially showing in front view from behind the right leg. A steering paddle is attached to the boat on the right side. There are angular lines beneath the boat to suggest water. At the left of the sail of the boat a female figure stands with hands upraised, the palms to the front. Her hair, which is indicated by incised lines is brought back from the forehead, is drawn behind the ears, and hangs on the shoulders. She wears a chiton with himation drawn across the chest and draped over the left shoulder. The chiton has short sleeves. The figure is in a frontal position except for the right foot which is in profile turned to the left. There

is a slight curvature to the body suggesting that the weight was being placed on the right foot. There are two horizontal lines beneath the figure.

Color: Both figures have black hair. The female figure wears a green chiton. There are traces of yellow on the boat. There is evidence of a black band at the side of the standing figure, but it is impossible to know what was intended.

Inscription: None.

Preservation: The stone is worn.

CHAPTER III AN ANALYSIS OF THE STELAE TYPES

For purposes of discussion it is convenient to divide the one hundred and ninety-four stelae from Kom Abou Billou into three main classifications: (1) seventy-six characterized by one or two standing figures with upraised hands; (2) one hundred and two by reclining figures; and (3) a small miscellaneous group of sixteen which exhibit a variety of attitudes. Within these groups there are certain stelae which exhibit a mixture of types. For instance, in some of the reliefs with reclining figures there will be found instances where a standing figure is also included. In all these cases, however, the standing figures are added at the side.

In discussing the first two classifications, i.e. the "standing figure with upraised hands" and the "reclining figure", the stelae en creux are considered first and these are followed by the stelae in bas-relief.

I. Standing Figures with Upraised Hands (Cat. Nos. 1-76)

The reliefs which exhibit the upraised hands are the most simple in appearance. The arms of the figures usually extend straight out from the shoulders to the elbows, which are bent so that the forearms point upward almost at a 90° angle. In the majority of cases the palms face to the front; in the rest they face outwards. There are about an equal number of men and women represented, with only one figure so defaced as to make identification impossible. In the absence of an inscription, the only way to identify the sex is by the hairdress. The garments of both are identical and the faces give no clues on account of the poor quality of the workmanship. But the treatment of the hair is plainly differentiated. On the male figures it is short and marked by incised lines which suggest a division into locks.

In the case of the female figures the hair is long, usually parted in the middle, brought back behind the ears, and left hanging on the shoulders. The only exceptions to this practice occur in stelae which are unusual also in several other respects. They will be noted in their proper order below.

Fifty stelae of this group show a single figure cut in hollow relief.[1] The figure is frontal down to the waist with the remainder of the body in profile. With one exception[2] the lower body is turned toward the right. The simplest examples of this type are illustrated in Plates XI and XII. Both of these lack even the ground line which is added in Plate XIII. In Plate XI as in Plate XIII the top of the stele was rounded off, but in Plate XII the stone was cut back so as to make an arched frame for the relief.

These examples lack only the addition of an incised frame within the border of the stone and an inscription to place them on a par with the stele shown on Plate XIV, where incised lines make a frame for the relief. This frame provides a degree of finish to the stele. It also suggests a doorway, which is a familiar feature in Egyptian tomb reliefs. Such a design appears especially useful in the case of irregularly shaped stones. It is to be remembered, however, that these stelae were fitted into niches and the relief within the frame lines was all that was actually seen.

Only three out of the fifty stelae in hollow relief have the relief framed by a temple doorway.[3] Two of these, Plate XV and XVI, provide a contrast in workmanship. The quality of the work on the stele shown in Plate XV is evidence that the use of a temple background did not always accompany skill on the part of the stone cutter. The addition of this design,

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1 Cat. Nos. 1-50.
2 Cat. No. 28.
3 Edgar's observation that the relief from this provenance were with few exceptions framed by a shrine was based on a study of a relatively few examples. See Edgar, Greek Sculpture, p.xii.

in the place of simple frame lines, seems only to indicate a cheap imitation of a more costly monument.

As might be expected, the clothing is treated in a simple manner. Since the general artistic quality of these stelae is low, there is no appreciable variation in skill in therepresentationof the garments. The basic garment is the chiton and it is generally indicated by plain vertical lines. The sleeves are usually very short, but at times extend to the elbow.[1] With only one or two exceptions a himation is added over the chiton and the manner of wearing this garment is as follows. One end is thrown over the left shoulder usually from behind and the rest of the garment is then brought across the back, under the right arm, across the chest, and finally draped over the left shoulder securing the first end. All of the plates referred to so far, except for Plate XIV, show this arrangement. In this exception, the himation is worn in the opposite order, which of course means that the last end is brought across the back, over the left shoulder, and down the front of the body.

The figures were all apparently intended to be frontal to the waist, with the rest of the body in profile. The usual distortion of the body is oftentimes missing and only the feet shown in side view. In such cases, as shown in Plate XVII, it is perhaps because of forgetfulness or carelessness that only the feet are shown in profile. On the other hand, the difficulty of showing the feet in front view when working with hollow relief, must be recognized. Thus, the cutter may actually have intended to show a figure facing entirely to the front and simply resorted to putting the feet in profile in order to avoid a troublesome problem.

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1 The chiton as originally worn by the Greeks was without sleeves and simply had slits at the sides for the arms. The gradual adoption of sleeves was probably a case of Eastern influence on Greek culture.

Representations of jackals and hawks are often added to these reliefs. The jackals are more frequently shown and their representation will bear special attention at this point. What seems noteworthy, is that on some stelae, the jackal takes on more the appearance of the hound. It is to be remembered that the jackal was a very old symbol on Egyptian funerary stelae and the people who put up these monuments were undoubtedly carrying on this established symbolism.[1] But were they concerned with the difference between a hound and jackal so long as the hound looked close enough to what they were copying? Apparently not. The lean look of the dogs shown in Plate XVIII is to be contrasted with the more wolf-like appearance of the animal shown in Plate XIX. The distinction of course cannot be insisted upon because they were actually intended to represent the same animal. However, the point remains that the cutters are using what was close at hand as a model rather than paying strict attention to tradition. Furthermore the long tails of the jackals shown in the dynastic stelae, are frequently missing in these reliefs.

Five of the stelae in this first group have special characteristics. Cat. No. 28 is significant as the only example of this particular group which has the feet profiled to the left and therefore perhaps represents the work of a particular shop or stone cutter. Plate XX shows one of three stelae which are exceptional in having the inscription placed at the left side of the figure rather than at the bottom of the stone.[2] In the case of Cat. No. 10 the legs of the figure actually interupt the inscription and a few letters are to be found on both sides of the body. The female figure shown in this stele also has a slightly different hair arrangement. Instead

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1 The jackal as religious symbolism is discussed in Chapter IV.
2 Cat. Nos. 10, 27 (Plate XX) and 39.

of the usual straight locks, the hair at the shoulders is more in the form of rounded buns with locks indicated by horizontal incisions rather than the customary vertical ones. Lastly, Cat. No. 20 has a distinctive appearance due to the very close horizontal lines representing folds of the chiton. Such individualism as displayed by these five stelae are the exceptions that show the general rule of convention.

Viewing this group of fifty reliefs as a whole, it appears conclusive that these stelae were mostly turned out according to established patterns showing basic elements, but with little or no variety.

We are now to take up a smaller group of thirteen stelae.[1] They differ from those first considered principally in the fact that the feet are not both in profile. In most cases the right foot is turned to the left and the left foot is shown frontally. The difficulty in hollow relief of showing a foot turned to the front has already been noted. The solution in this case gives the effect of having the heel of the left foot raised and the toe pointed downward as if the spectator is looking at the top of the foot. Plate XXI is an excellent example of this and is also incidentally one of the most appealing of this entire collection of stelae. In other cases where the feet are both to the front the same problem was solved by allowing the drapery of the chiton to extend long enough so as to fold over the feet and leave only the toes showing.[2] On the relief seen in Plate XXII the feet are in profile, but point in opposite directions with the heels touching, while the figure stands on a sort of rise in the ground line. This stele is unusual in several respects and will be discussed more fully below.

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1 Cat. Nos. 51-63.
2 Cat. Nos. 57 and 61.

Although the division of the "Upraised hands" type according to the treatment of the feet is arbitrary, it nevertheless shows that where traditional methods were discarded with respect to such a convention additional individuality follows. Further than this the breaking away from tradition seems also to be associated with the more costly work and this is where individuality and additional features would naturally be expected. For instance, on three of the less conventional stelae just discussed, pedestals were introduced to provide a standard for the jackals and hawks. Plate XXIII is an especially good example of this. In addition, it is important to note the sharp contrast of the close fitting garments, through which the form of the body may be seen, with the very simple handling of the folds which are characteristic of other reliefs discussed to this point.

There are two stelae of the present group which will bear special attention. Mention has already been made of the stele shown in Plate XXII. The handling of this female figure is unusual. As already noted, the feet are in profile turned in opposite directions. In addition, the arms are held at a much wider angle than is customary. The dress is also different. Apparently a chiton is worn, but instead of the usual himation, she has a sort of blouse which extends to a little below the waist and is tied with a belt under the breasts. It is possible that this arrment is simply a shawl brought across the shoulders and allowed to be draped down the front of the body.

With respect to the dogs represented on either side of the figure, we find that while the hound-like animal on the left has the left paw raised, the complementary figure on the right does not. Balance is usually the rule for these reliefs and this is a very striking exception. A stone such as this one stands out as perhaps a chance piece of originality. On

the other hand it may be related to a large group of which other examples have not yet been found.

The second unusual stele, Cat. No. 59, presents a boy who wears only a chiton, which does not quite reach the knees. Here is one instance where the relief agrees with the inscription which gives the age of the deceased as ten. Such concern for the agreement of the relief with the inscription, aside from sex, is not usually exhibited.

The last four en creux stelae of the "upraised hands" type[1] present two figures each. The work is of the same general level as those discussed to this point. One of them presents what appears to be husband and wife while each of the other three, judging from the relative sizes of the figures, present a parent and child.[2] In two stelae, Cat. No. 64 (Plate XXIV) and Cat. No. 67, the feet are shown in profile toward the left which suggests that this attitude was perhaps less rare than the single example cited in the larger group might indicate.

There are only seven stelae of the "upraised hands" type in bas-relief.[3] As might be expected from the general remarks in Chapter I the quality of workmanship and elaborateness of presentation are far higher than in the en creux work. All the bas-relief monuments have a temple setting and show costlier handling. Plate XXV presents attention to detail unmatched in any of the other stelae from this provenance. Five of the seven stelae include representations of a jackal or hawk. The human figures are shown entirely in front view except for one case. This exceptional relief is also the only one of this group where a jackal at the side is shown in profile.[4] The

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1 Cat. Nos. 64-67.
2 Two of these stelae lack an inscription and on both the others the evidence is insufficent to aid in identification.
3 Cat. Nos. 68-74.
4 Cat. No. 63.

quality of the workmanship is also much poorer than the rest. This is good evidence for the impression that where better workmanship is involved the older conventions of showing figures and animals in profile is given up and more naturalistic frontal arrangements are adopted. Since the majority of the stelae were undoubtedly completed about the same time, such a conclusion merely shows that individuality stands in the same relation to cost as would apply to funerary monuments in any age. The poorest and crudest examples follow the old and simple traditions of style which are the quickest to turn out with the least amount of experience or work required. There can be no doubt that with consideration of the relative quality of the group as a whole, such stelae as shown by Plates XXV and XXVI must have been expensive compared to the average monument. In addition, these bas-relief stelae exhibit decorative painting of the columns and this completes the general impression of more expensive work. Since color has been mentioned it may be appropriate at this point to discuss its general use in these stelae. The Egyptian fondness for color is well known, and the fact that traces of paint are found on the majority of the stelae in this collection is in keeping with what would be expected. As might also be naticipated the use of color varied with the skill of the cutter and the cost of the stone. In the poorer stelae we often see indications that the body had been colored with red ochre and the hair painted black. There is no ready explanation as to why in certain cases the feet were painted black. Frequently the garments were a bright color such as yellow, pink or blue. In addition to these features the more expensive stelae included decorative work on the temple doorway and the articles of the banquet scene. The columns at the sides of the relief and the pillows and the mattress on the couch were especially good places for the artist to show some individuality

with respect to design.

Returning to our discussion of the seven bas-relief stelae featuring "upraised hands", we note that Plate XXV is a good example of the use of clinging garments. In addition the slightly bent left leg offers a more natural and graceful feeling than is to be found in the bulk of the other standing figures.

The figure shown in Plate XXVII bears a striking resemblence to those placed in niches on the sides of the small pyramid tombs in the New Kingdom. These early monuments are usually associated with the desire of the dead for sunlight.[1] It would of course be very difficult to relate such an idea to the Kom Abou Billou stelae. The use of this attitude on these earlier tombs, however, is significant for the history of the "upraised hands" convention.

Two stelae of the "upraised hands" type remain to be discussed.[2] Here the figures are incised rather than in relief. The stone shown in Plate XVIII was apparently used previously. While there is a question about most of the lines remaining from the earlier subject, there can be no doubt that a hand or foot shows clearly on the garment over the left leg of the later figure. This female figure has a hair style different from any of those in the other stelae and it is not entirely clear what was intended. The dress is treated in the familiar dynastic way which leaves the right breast exposed and shown in profile. The treatment, however, is exaggerated and reminiscent of the Ptolemaic style. This alone would indicate an early date for the stele or at least that the craftsman intended to show a style other than that customary

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1 Erman, A Handbook of Egyptian Religion, P. 143, fig. 67.
See also Budge, The Mummy, Plate XVIII.

2 Cat. Nos. 75 and 76.

for the monuments from Kom Abou Billou. The body itself is shown in a traditional way with the feet in profile. The relief in Plate XXIX appears also to be Ptolemaic in style. However, in this case there is a suggestion of a chiton and himation being worn in the customary way except that the final end of the outer garment drapes over the right arm rather than the left. Furthermore the lines of the dress give the appearance of a pattern of cloth rather than an indication of folds. The hair in this case is not drawn behind the ears as in the others, but simply hangs down the side of the head. But the addition of a ground line and a profiled jackal at each side provides the stele with some familiar features.

It seems to me that the conservatism ordinarily associated with funerary art would rule out the possibility that these crude stelae were produced in the same shops as those from which the rest of the monuments in this collection came. Why they were found with the others in the same area might be explained by an observation mentioned in the Introduction. It was noted that often in the absence of a stele, a broken potsherd or piece of faience was found in the tomb niche. This would seem to suggest that a wide variety of substitutes were used to take the place of the usual stele. Would it not be possible then that monuments from some older site were brought to this place and used in the place of a "modern" stele? It will be remembered too that the excavations at this side were close to a Ptolemaic tomb area. It does not seem impossible that the earlier stones should sometimes have found their way into the newer area. If this suggestion is true, we have a sample of the type of relief which links the Ptolemaic stelae with those of later times. Furthermore the Kom Abou Billou stelae give the impression of being the end result of the sort of transition which these crude exceptions imply.

II. Reclining Figures (Cat. Nos. 77-178)

The largest number of stelae of any type in this collection are those where the reclining figure is used. One hundred and two stelae are included in this group which is subdivided as follows: (1) fifty-nine hollow relief stelae presenting a single figure with the addition of a "banquet scene"; (2) twenty-five stelae with a single figure, but lacking the "banquet scene"; (3) nine hollow relief stelae each offering more than one figure with or without the banquet arrangement; and (4) a variety of nine stelae in bas-relief.

The first group of fifty-nine is the largest of any single variety of stelae and so presents a wide range in quality of workmanship.[1] The crudest sort of cutting is seen in Plate XXX and is in direct contrast with the neat and skillful work of Plate XXXI. As might be expected, however, the bulk of the work falls somewhere in between, and a good average job is shown in Plate XXXII. There is little variation from the monotony of the presentation. A human figure reclines on a couch in the accustomed Greek manner with the left elbow resting on pillows. Without exception the right arm is extended and in many cases holds a two-handled cup as in Cat. No. 135 shown in Plate XXXI. Often, however, the workmanship is not sufficiently good to permit exact identification of what is being held in this hand. There are many times when it looks very much like a dish as in Plate XXXIII. It is to be noted that the larger two-handled cups appear on the stelae of best workmanship and the suggestion may be valid that the smaller cup or dish is the result of a short cut in the work on cheaper stelae. Since offering of the libations was a proper religious act, the deceased, in keeping with the

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1 Cat. Nos. 77-135.

praise often given him by the inscription, is represented here in a religious attitude. Such an attitude is not without some relationship to the mood of the "upraised hands" reliefs.[1]

A surprisingly large number of these reliefs are without the semblence of a frame. The majority do, however, have some suggestion of a rounded top whether from direct work on the stone or use of an arched incised line above the relief. A fewer number have a definite temple setting with the Greek architectural type predominating.

While the reclining attitude is closely associated with the Greek tradition its use in these reliefs is mostly stiff and artificial. Particular attention is drawn to the treatment of the legs. The usual practice is for the right leg to be outstretched in profile above the left which is shown in front view. Plate XXXIV offers a good example of this treatment along with several other interesting features.[2] In contrast with this, is the more natural and relaxed posture where the right leg is crossed over the left one and the right foot lies flat in the foreground. This attitude is shown in Plate XXXV where it may also be seen how the special treatment of the folds in the garment adds to the more graceful effect. The latter position does not occur often, but interestingly enough, in all such cases the relief is enclosed by a temple setting.

Without exception the figures are dressed in the customary chiton and himation. The usual arrangement of the himation begins with one end held at the left shoulder. The garment is allowed to fall into folds about the waist, brought under the right arm, across the back, over the left shoulder, and is finally wrapped around the left wrist. The folds of the two garments

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1 Cat. Nos. 77-135.

2 Note especially the use of guide lines across the stele at the level of the chin. They are left as part of the background decoration.

are usually indicated by lines at different angles with an oblique line showing the edge of the himation at the bottom. The folds are generally stiff and artificial following the general pattern of the outstretched legs as may be seen in Plate XXXIV. However, as pointed out above, in the case where the legs are crossed, the folds fall in more natural lines. A third style which combines a little of both extremes is clearly shown by Plate XXXI where the arrangement of the drapery follows the curve of the body, but is interrupted by a central grouping of folds which stretch between the legs in stiff straight lines.

In nearly every case the left elbow rests on two pillows. An attempt is usually made to decorate the pillows and the mattress in some simple manner. Generally a series of vertically incised lines are used. The decoration is as a rule in keeping with the over-all elaborateness of the stele. That such is not the case in the stele shown in Plate XXXI may have been due to the fact that paint was used which has worn off or that the stele was not completed. It is also curious that this example of fine workmanship is not accompanied by any inscription. This too makes the stone appear incomplete.

In most cases the legs of the couch are not given any special turnings, although added decoration is evident in some cases. The couch itself is generally very crudely rendered and only rarely as in Plate XXXI does the cutter bother to show a back at the right end.

The so called "banquet scene" presented in the area between the legs of the couch is one of the most persistent and interesting features of this entire collection. The relationship between this representation and the tradition of food offerings at the tomb appears obvious. For the present we may note the completely stereotyped and limited degree of presentation.

Almost without exception the space on the left is occupied by what is most commonly referred to as a "bunch of stalks".[1] Taking those cases where the workmanship is best and therefore most reliable, the evidence seems to indicate either wheat or flowers. The representation in Plate XXXI would certainly appear to be wheat, but in Plate XXXIV we see what looks more like a bunch of flowers. The other articles which we find in these scenes are an amphora and a three-legged table, which in some cases holds two or more cups. In certain instances a small jug is added. Plate XXXI shows one arrangement of these articles. Whether the amphora or table occupies the center of the scene does not appear to be of any particular importance, but the matter involves a curious relationship which seems worth mentioning. The amphora usually has a long handled ladle hanging down one side, but whenever the table occupied the middle position, the ladle is lacking. This relationship occurs consistantly in all the examples I am familiar with from this provenance. The answer may well be a difference in workshops or cutters. Since the work is poor and with many minor variations, the attempt to establish any clear cut groupings of stelae along such a basis would be strained at best.

On the whole, the workmanship with respect to these incised articles in the banquet scene and in the cutting of the inscriptions does not measure up to the relief work on the same stones. Plate XXXVI is a very good example of this. The fact that either the banquet scene or inscription or both are left off some stelae caused us to wonder if they did not represent additional expense, and if perhaps the family buying the stele did not often attempt to add them by crudely copying the work of others. In addition there are here and there seated or reclining jackals incised in profile

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1 See a discussion of the banquet scene in Chapter IV.

wherever the space presents itself. These certainly look like additions by other hands. There is little variation in the representation of the jackal except in certain cases where the right paw is raised.

One of the stelae in this group, shown in Plate XXXIV, demands special attention. On an overall basis of course, it presents a neater and more skillful job than is usual and of special note are the double lines stretching across the background. These of course are a form of decoration, but they appear also to have been used as guide lines for the stone cutter. The elaborately painted decoration on the mattress is also an interesting point. What makes this particular stone of further interest is the broad black band which extends over the top and down the sides, similar to the ones noted in the "upraised hands" type. Once again this is reminiscent of the representations of the sky, as discussed in Chapter I.

Of the nine hollow relief stelae offering more than one figure, six have the addition of a banquet scene and so will be discussed at this point.[1] Cat. No. 138, Plate XXXVII is an excellent example of artistic standards being sacrificied in order to add a second figure. The relief loses its balance and sense of simplicity with the addition of a standing male figure at the left. The second figure appears to have been added to an already completed stele. This was no doubt a special order and we see what was thought to be the easiest solution. The standing figure is draped in traditional Greek fashion, but the feet, as might be expected in this form of cutting, are shown in profile to the right. In the case of Cat. No. 137, the problem of adding a third figure did not require any crowding as there was plenty of space on the stone available at the left. The cutting of this small figure is incomplete and affords an example of a

1 Cat. Nos. 136-140 and 169.

preliminary step in the hollow relief method. In Plate XXXVIII, Cat. No. 136, the single "upraised hands" figure standing on a small pedestal at the left appears to be a child. It is to be noted that the three reclining figures in this relief require a larger couch with corresponding space for the banquet scene. Thus an extra bunch of stalks was introduced and jackals were placed at either end to give added balance to the scene. A case such as this emphasizes the fact that apparently only the list of elements used for the banquet scene was limited. The arrangement of these articles could be altered to the taste of the cutter in the interest of space or balance.

The small standing figure added on the right in Plate XXXIX may easily have been apart of the original plan for this stele. The extra figure fits well into the general spacing and does not crowd the reclining figure. The small three-cornered altar incised at the left side is an additional feature. The jackal added at the top seems to have been placed in the only space left available.

The stelae we have been discussing are not so much new types, as variations on the same general theme as the others, but with certain additions which made the stele in one way or another more individualized and undoubtedly more costly.

The general design for the twenty-eight stelae without a banquet scene,[1] is the same as in those where this arrangement is added. It is, however, interesting to note that nineteen of this variety also lack any inscription and these observations taken together give the impression that the stelae were unfinished. Thus, it might be concluded that in the purchase of such

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1 Cat. Nos. 141-165 (single figure) and 166-168 (more than one figure).

monuments the usual practice was to have the "banquet scene" and the inscription added on order. In only two instances is the space ordinarily reserved for the banquet scene used for an inscription.[1] This innovation was apparently deliberate for there is available on both stones extra space that could have been used. One of these stelae, Cat. No. 155, is unusual for another reason. A cobra has been incised at the right of the figure and is the only one which appears in the entire collection. The failure to use this particular symbol is hard to explain since the cobra was popularly recognized in Egypt as a protective symbol and was used frequently on Greek funerary reliefs of the banquet scene.[2]

Individuality, with respect to dress, in these figures cannot be readily noted, but Cat. No. 159 is of such special character that the subject requires a brief note. As will be seen from Plate XL the folds of the himation are not represented, but instead a veined pattern is followed. This variation suggests a desire to present individuality in this particular case.

In this group it is interesting to note that fourteen of the reclining figures have the right leg crossed over the left in the graceful posture noted above. The majority of them are found in temple settings. The workmanship is very crude, however, and the designs are simply copied from better work since the figures which are more natural ordinarily appear in the skilled and expensive stelae. Plate XLI exhibits copying of an expensive style. It is, however, a much better job than a stele like Cat. No. 164, which while ranking among the crudest work of the entire

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1 Cat. Nos. 155 and 156.

2 Jane E. Harrison, Themis, A Study of the Social Origins of Greek Religion, Cambridge, 1927.

series, nevertheless has a temple setting for the relief.

It was pointed out in Chapter I that the use of bas-relief may be associated with greater skill and more elaborate detail. We have also noted from time to time that the temple setting is associated with this same superior type of work. The nine bas-relief stelae with reclining figures substantiate such a viewpoint.[1] With every case except Cat. No. 177 the relief is set within a temple arrangement. They also include seated jackals on pedestals and other added detail. Of course not all of them are up to the fine quality of the work of Cat. No. 171[2] shown in Plate XLII. The latter stele undoubtedly represents one of the most expensive monuments in this collection. The photograph in this case does not show the evidence, which can be seen on the stone, of a banquet scene having been painted in the usual place.

The exceptional stele, Cat. No. 177, mentioned in the previous paragraph, is badly damaged. A sufficient amount remains, however, to reveal very crude workmanship. The hand holding up a cup is very large and out of all proportion to the rest of the figure. The hair does not follow the Kom Abou Billou pattern, but hangs down over the ears. The hair is treated in a similar fashion on another stele, Cat. No. 186. Both these stelae may possibly have an earlier origin and may have been brought to this site from another locality.

III Miscellaneous Groups With Variety of Attitudes (Cat. Nos. 179-194)

The first two classifications used for discussion in this chapter have been called types because standing figures with upraised hands or

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1 Cat. Nos. 170-178.

2 This stele is an excellent example of more than one figure being executed in bas-relief and shows that such scenes were not as Edgar suggested only exhibited in hollow relief and always of a sketchy and unelaborate sort. See Edgar, Greek Sculpture, p. xiii.

reclining figures were the principal attitudes involved. The remaining group of sixteen stelae, however, present a variety of subjects and must be considered miscellaneous, although retaining some of the customary forms. The discussion of these stelae will follow this order: (1) a group of ten standing figures; (2) two stelae prepared with inscriptions only; and (3) a set of four stelae involving the representation of a small ship.

In the group of standing figures two are badly broken. Cat. No. 187 has part of an inscription and the feet of a standing figure. Cat. No. 188 is missing above the waist of the figure, but is interesting because of the treatment of the right leg which is bent in a very natural fashion. Six others of this group are similar in that each presents a standing male figure with the right hand holding a dish over an altar. Sprinkling incense on an altar was a familiar religious practice in the ancient world. Thus once again, a pose, representing a recognizable religious duty is intended to show the deceased as a "devoted" person. The figure in Cat. No. 179 is incised and like the other incised figures shows an unusual representation of garments. However, in this case the dress appears to be customary with the unusual appearance due only to the limitations of the method of cutting. Cat. Nos. 180, 181 and 183 all show the customary garments, but in a different arrangement, than that used in the upraised hands stelae. In the case of these three figures, one end of the himation is brought directly across the waist from under the right arm and hangs over the left forearm. Cat. No. 180 is shown in Plate XLIII. This bas-relief stele reveals the best workmanship of the three and presents a jackal seated on a pedestal. All three have the temple setting, but the workmanship of the other two stelae which are in hollow relief is exceedingly crude. In fact

Cat. No. 183 is one of the poorest of the reliefs in this collection. The latter stele is also interesting as being one of two cases where the feet are in profile in opposite directions. On the right of the figure in this relief a series of six short parallel lines are cut one above the other and are surmounted by a triangle. The use of such a representation is rare and I know of only two other stelae from this provenance which include a similar structure.[1]

The next two stelae in this group of ten standing figures require separate discussion. Cat. No. 182 presents a very modest round topped stele with a male figure whose left hand is upraised and right hand holds an object which is difficult to identify. Its shape might suggest a limp flower and is reminiscent of some of the representations in the nome standards in Lower Egypt. Cat. No. 186 is a piece which appears broken from some larger arrangement. The relief is of a figure shown frontally except for the legs which face to the left. The treatment of the hair is in early style and different from the usual arrangement on the stelae of this collection. The left hand is held up while the right one appears to be held across the chest. The border except for the left side is raised and there is the beginning of an inscription, but it is not sufficient to give any clue to the date or origin of the stone. It perhaps belongs with otheres mentioned above which were from an earlier period and were substituted for the common stelae of the day.

Two rectangular shaped stelae in this collection are unusual in that

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1 In a stele published by Edgar a structure of this sort is placed in the spot where an altar is expected and the right hand of a standing figure rests on top of it. See Edgar, Greek Sculpture, no. 27553. In the other example the structure is placed at the right of a standing figure with upraised hands. See Zaki Aly "Some Funerary Stelae from Kom Abou Billou", Bulletin de la Societe Royale d'Archeologie d'Alexandrie, No. 38 (1949), pl iv.

they are not intended to have any relief and consist solely of several lines of inscription. The most striking characteristic of both is the exceptionally good cutting of the letters. Very few of the Kom Abou Billou stelae rival this work. Cat. No. 189 is shown in Plate XLVIII. Although two lines of Cat. No. 190 are defaced, there were originally six names, perhaps a family, with their ages. In the other case, Cat. No. 189, only one person is considered and some of the terminology suggests a very early date. If these stelae are of earlier origin they perhaps reached this site in the same way as that suggested for the other extraordinary monuments. As early types they would be especially interesting for providing examples of the use of such an expression as ἄνωθος.

The remaining four stelae are characterized by the representation of a ship in combination with attitudes with which we are already familiar. These stelae were published by Professor Campbell Bonner in a paper which discussed the symbolism of the ship.[1] They also belong in this discussion because of the obvious relationship of forms within the collection as a whole. Professor Bonner's article calls attention to the awkward way in which certain designs have been combined. Cat. No. 193 (Plate XLIV) shows that the usual upraised hands figure, similar in all respects to those described above, has simply been imposed on a small ship. There is nothing natural about this picture and it is in a sense merely the combination of two symbolic designs.

In Cat. No. 191, Plate XLV, there is an equally obvious combination of ideas. In this case the reclining figure, with left elbow resting on

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1 Campbell Bonner, "The ship of the Soul On a Group of Grave-Stelae From Terenuthis", Proceedings of the American Philosophical Society, Vol. 85, No. 1 (Nov., 1941), pp. 84-91.

two pillows and right arm holding out a cup, is identical with the reclining figures discussed above. Professor Bonner draws attention to the fact that the steering oar is shown in a position where it could not possibly be used. In Cat. No. 194 there is an even more involved combination. An "upraised hands" figure is found standing on shore and a reclining figure is in a small boat in the foreground. Lastly, Cat. No. 192 shows a squat figure sitting in a boat with upraised hands. Figures with this attitude were also used on funerary stelae. A good example is seen in Plate XLVI. The most interesting combination of all, however, is that shown in Plate XLVII. This stele in a naive way, not only offers a reclining figure but also a banquet scene superimposed on a ship. The last two stelae mentioned were uncovered with the present collection, but have not yet been published. To my knowledge they are now in the possession of the Cairo Museum.

While the stelae have been classified according to the attitude of the central figure of the relief, other divisions might also have proved suggestive. For instance the stelae could have been divided according to skill in handling and degree of elaboration. This would have made even more apparent the impression that strict adherance to the old Egyptian artistic traditions is found mainly in the poorest and cheapest type stelae. It follows that the Greek forms were generally reserved for giving individuality and distinction to the more expensive monuments. A division of the stelae between <u>en creux</u> and bas-relief work, would fortify this conclusion. But over emphasis of this tendency toward the Greek style would be incorrect. An examination of the collection taken as a whole reveals an

overall sense of restraint rather than relaxation.

The stelae reflecting Greek influence took more time to produce. For instance to show the feet to the front rather than in profile required extra skill and effort. This would naturally be related to the expense of the stelae. When the Greek influence does show up on the poorer monuments, it always appears to be the result of crude copying of the better stelae. Yet the great bulk of these monuments do not give any evidence of individuality and what was satisfying at the commonest level retains the strongest flavor of the Egyptian funerary tradition.

The evidence in the Introduction with respect to the dating of this collection points to a limited time period for the group. A consideration of the general workmanship supports this viewpoint. Certain differences are entirely consistent with what may have been variations between individual shops. Moreover the choice of subjects used appears to be more a matter of skill and time than a result of any stylistic chronology. The few very exceptional cases which have been discussed can easily be imagined to have been attempts at originality or stelae brought from some nearby place.

The "banquet scene" stelae and the four cases involving a ship support the view that although the arrangements of designs varied, the elements of presentation remained fairly limited.[1] The articles of the funerary banquet were shown to vary depending on space or skill. The point is not how much must be included or in what order, but rather that once further elaboration was decided upon, the same elements were used over and over

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1 The only unusual scene that has come to my attention shows reclining jackals at either side of a table piled with offerings. The jackals appear to be holding up flowers or more likely stalks of wheat toward the table. See Zaki Aly "Some Funerary Stelae from Kom Abou Billou", Bulletin de la Societe Royale d'Archeologie d'Alexandrie, No. 38 (1949), pl. ii

again with varying patterns. We are able to see therefore what kind of objects or representations were acceptable to funerary relief art at this time and in this locality. But the restrictions of a rigid formula were long since forgotten. For this reason caution must be adopted in reading into these stelae religious significance other than the sum of what each part by itself might represent. A discussion o f the possible meanings of these elements is the subject of the following chapter.

CHAPTER IV THE SYMBOLISM OF THE STELAE

It has been emphasized that the reliefs on the stelae from Kom Abou Billou, are a mixture of Greek and Egyptian forms. Yet the line between these influences is by no means distinct because of the way in which the various designs became conventionalized. The present chapter is therefore concerned with stereotyped elements which taken together incorporate a local tradition in funerary art. The discussion does not constitute a study of the religious beliefs of the times. It is only intended to suggest what certain representations may have stood for in the mind of the stone cutter who carved them, or the buyer who shared with the artist an understanding of the meanings of these designs which had been handed down for centuries.

A majority of the stelae from Kom Abou Billou have a rounded top, or provide the relief with an arched frame by means of incised lines. Such devices are probably best related to a general desire for a finished appearance. It is worth noting, however, that where a temple doorway is not supplied, the rounded top or frame line appears as a substitute for it.[1] Such a suggestion of course resembles Maspero's argument, discussed in Chapter I, that the shape of the stele evolved from the appearance of the tomb which it represented. Furthermore, since the stele originally replaced the false door of the tomb chapel,[2] the suggestion of a doorway on funerary monuments might reasonably be expected.

The use of a temple doorway was not only of religious significance, but also served for decorative purposes. But in these stelae where either

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1 As was pointed out in Chapter III, the temple doorway was used principally with the more expensive stelae. It was a Greek form and had replaced the painted black borders which had been used on Egyptian stelae since the Middle Kingdom.

2 See discussion in Chapter I.

a temple doorway, incised lines making a frame, or a rounded top occurs, there is a degree of finish which is lacking where the relief stands alone on an untouched slab. In cases where a curved painted line is shown over the head of an individual figure,[1] we may possibly see an attempt to represent a doorway, but more probably the representation of the sky which appears in earlier reliefs. Evidence of this form appears on only a small number of stelae in the present collection, but traces of it on others may have been lost due to the fact that most of the paint on these stones has faded. About the end of the Saitic period, it became customary to use a painted curved band for the vault of heaven over the sun disc which was usually placed in the rounded section of the stelae. There is only one instance of a winged disc in the stelae from Kom Abou Billou,[2] but the use of the arch as a separate symbol occurs many times.

The curved band which formed the heavens over the sun disc was sometimes spread out flat, and served as a base for boats, and reclining jackals.[3] Thus three symbols were related at this earlier date which are retained in one way or another on the stelae at Kom Abou Billou. The relationship between the arched band and the sky, is clearly evident in the familiar representation of Nut, the Goddess of the Sky, seen bending over a scene with her hands level with her feet in a manner suggesting the heavens.[4]

The round topped stele, the incised and painted border lines, and even the arches overhead may be considered as devices long in use to provide a frame for the central subject of the relief. The meanings were probably lost by the third century, yet the suggested origins of these forms, which

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1 Cat. No. 27. See Plate XX.
2 Cat. No. 11.
3 Maspero, Guide, p. 16.
4 Budge, The Mummy, p. 373.

we have mentioned above, cannot be entirely ignored.

With very few exceptions the attitude adopted for showing the deceased in a devout state, is either a reclining figure offering a libation, a standing figure with upraised hands, or in a few instances a standing figure who is either offering a libation, or sprinkling incense on an altar. As pointed out in Chapter I, the reclining attitude was introduced into Egypt from Greece, and is perhaps the most clear cut example of Greek influence on Egyptian funerary art, although the very formal and stiff treatment of the scene is definitely in keeping with Egyptian style. The posture itself has no religious significance, and is totally lacking in Egyptian reliefs before the Ptolemaic times. However, without exception the reclining figures on our reliefs hold out a cup or dish with the right hand which of course suggests the offering of a libation, and so represents the deceased in the process of an act of devotion. But the act appears perfunctory, and the scene lacks the slightest degree of feeling.

Where the banquet scene appears on these reliefs, it is always in conjunction with the reclining figure, and for this reason will be considered at this point.

Even more persistant than the stele itself in the Egyptian funerary tradition is the presentation of food offerings at the place of burial. In the very earliest known graves, which date back to the pre-historic period in Egypt, are found remnants of dishes and jugs used in offerings left for the deceased. These habits were so ingrained in the minds of the people as being a proper expression of respect toward the dead that they extended into Christian practice.[1] They are even continued to-day among certain groups

1 The words of Saint Augustine inveighing against offerings of food at Christian graves is significant. See Sister Mary D. Madden, The Pagan Divinities and Their Worship as Depicted in the Works of Saint Augustine Exclusive of the City of God, The Catholic University of America Patristic Studies, XXIV, p. 86.

in Africa, who are considered to be related to the ancient Egyptians.[1]

In ancient times food was placed before the niches of the early brick built mounds, then before the false door inside the tomb chapel, and finally in front of the stele which evolved from this door. The representation of food offerings on the stele itself, is a constant practice in the Egyptian tradition.

The banquet scene when exhibited on the stelae from Kom Abou Billou is always placed beneath a couch on which the central figure is reclining. The arrangement follows the example of the Athenian sepulchral reliefs, but is so unrealistic that it creates the same impression as the patterns of food in the very early wall tombs of the Old Kingdom. The scene as such is a Greek subject, but the style is once again definitely Egyptian. The articles represented with a single exception were familiar to the average household of the times. The University of Michigan Museum of Archaeology has in its collections examples of amphorae, jugs, three-legged tables, cups, and small jars which are without question the same as are represented in these reliefs. Thus the stone cutters were using articles close at hand for models.

In the majority of cases there is another item added to this scene which will bear special attention. This is the representation of a bunch of stalks which in certain instances has the appearance of sheaves of wheat bound in a bundle. That such a symbol might reasonably be expected, is perhaps related to the fact that during the earliest times, as pointed out in Chapter I, it was customary to depict not only food immediately available for consumption, but also the processes leading up to the final

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1 Aylward M. Blackman, "Libations to the Dead in Modern Nubia and Ancient Egypt", The Journal of Egyptian Archaeology, Vol. III, Part I, p. 13.

product. For instance, the sequence of scenes on the walls in the tombs of the Old Kingdom often showed all the steps in making bread. Sheaves of wheat were of course commonly represented. It is easy to imagine that the same idea was underlying both the early and late examples. The usual identification of Osiris, the great god of resurrection, and the fertile grain, cannot be made here with any certainty, since nothing is known of the exact religious beliefs held by the people of this time and locality.

The stalks which sometimes appear to be sheaves of wheat, are at other times more like flowers. In fact in one case where the banquet scene was painted on the stele, there can be no doubt that flowers were intended.[1] The association of flowers with the banquet scene is, if anything, more likely than sheaves of wheat. Whereas there is little evidence to suggest that sheaves of wheat were used throughout the funerary tradition, flowers are on the other hand a constant feature in both Egyptian and Greek art. In addition, the reclining figures very often hold in their left hand an object that might easily be a flower.[2]

Among the stelae showing especially poor workmanship, the bunch of stalks is often reduced to a mere symbol, , which could of course be intended to represent either the sheaves of wheat bound together, or the bouquet of flowers. In the very latest period this symbol might have been used without having any meaning to the stone cutter who merely accepted it as something traditional. There seems to be no doubt that the symbol represents the last stage of a process by which a stereotyped form had been reduced by carelessness through the years, to an outline which could be easily cut. Furthermore, it might be expected that this particular

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1 Cat. No. 140.
2 See for instance, Cat. No. 135, Plate XXXI.

feature of the banquet scene would be the one treated so conventionally, since it stands apart from the household articles such as the table and amphora.

There is a single stele where both the symbol shown above and the representation of a bunch of stalks are present.[1] The latter in this case does not give the appearance of being either flowers or wheat, and in fact it has even been suggested, that it might be an effort to represent fire. However, if the stalks are intended to be sheaves of wheat, then the symbol would probably represent flowers. The very uncertainty of such cases substantiates the general conclusion that on the earlier stelae and the later more expensive ones, the cutter felt free to use either a bouquet of flowers, or a bundle of sheaves of wheat. He could of course, refuse to use this subject at all, just as he could decide how many cups to place on the table. Moreover, in the cheaper stelae of later times the symbol probably stood for either wheat or flowers, and yet was no less satisfying since the very symbolism itself had probably become commonly accepted as proper.

The second attitude which is used very frequently in these reliefs is the standing figure with upraised hands. This posture involves problems of origin and meaning which do not occur in the case of the reclining type. The representation of the human figure with arms held upward is found in the most remote times. Miss M. H. Swindler in a paper entitled "The Goddess with Upraised Arms"[2] discusses the widespread examples of this attitude as an art form in very early ages. She specifically deals with six terracotta statuettes of the Late Minoan period, but also draws attention to examples

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1 Cat. No. 83.

2 Presented Dec. 26, 1940 at the annual meeting of the Archaeological Institute of America held at Baltimore. The author has kindly permitted me to read this paper in manuscript.

from the East and North, which are much earlier than these. Miss Swindler concludes that the meaning of this gesture must remain obscure so far as a study of early figurines is concerned. She does incline, however, toward the view that it represents a benediction, but suggests that the varied position of the hands complicates the matter.

With respect to Egypt, both the Metropolitan Museum of Art, and the Boston Museum of Fine Arts, have excellent examples of pre-dynastic figurines which clearly exhibit the upraised hands attitude.[1] In Egypt the long association between this attitude and a religious meaning is apparent from the hieroglyphic symbol of the Ka which consists of two upraised hands with the palms to the front.[2] Such a relationship might appear to be the basis for the representations of the deceased on the stelae from Kom Abou Billou. But this connection between the Ka symbol and the dead was not followed with the early Ka statues. The upraised hands were reserved in earlier reliefs for figures showing respect and obeisance before the image of a god or the deceased. In keeping with the canons of art at that time, the hands were of course shown in profile rather than to the front. In these earlier figures, the attitude reflects a state of respect to someone else, and not the detached personal state of the individual alone, as appears to be the case with the figures in the reliefs from Kom Abou Billou. The way in which the palms

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1 The Metropolitan Museum of Art, A Handbook of the Egyptian Rooms, fig. 5; William S. Smith, Ancient Egypt as Represented in the Museum of Fine Arts, fig. 4.

2 The elevation of the hands in worship was certainly an established practice among the Hebrews. In Exodus XVII, 12, we read: "And it came to pass, when Moses held up his hand, that Israel prevailed; and when he let down his hand, Amalek prevailed. But Moses' hands were heavy; and they took a stone and put it under him, and he sat thereon; and Aaron and Hur stayed up his hands, the one on the one side and the other on the other side; and his hands were steady until the going down of the sun." Jeremiah says in Lamentations III, 41: "Let us lift up our heart with our hands unto God in the heavens."

of the hands are shown on the latter stelae does not seem to have been of too great importance. It was apparently no violation of accepted practice to show the palms outward (in profile) even though the most popular position was to the front. The matter perhaps had no more significance to the cutters of these monuments than the question of whether to show the feet to the front, or in profile.[1] Apparently having the hands raised was what mattered. Mention was made in Chapter III of the small figures with upraised hands which were placed in niches on the sides of small pyramid tombs in the New Kingdom. There is not a great deal of evidence for this particular type of attitude being used in funerary art after that time, and so the following curious funerary relief from the Roman period appears worth mentioning. It is an Alexandrian stele erected to a Roman soldier of Macedonian origin who is represented in bas-relief.[2] Interestingly enough the soldier stands with his hand holding a patera over a small altar which is an attitude also used on a few of the reliefs in the present collection. But of importance to the discussion of the upraised hands is that on either side of this figure there is a lance decorated with seven round shields which are surmounted by an open hand. The symbolism is obviously suggestive of the Ka symbol, but gives no definite information except that the arrangement must have represented some idea understood at the time. This is not to say that the meaning was precise, but only to suggest that the symbol was proper and acceptable. The upraised hands form was surely carried on to some extent in the coffin art of the Ptolemaic and Roman periods. For instance, Budge draws attention to such an attitude being used on inner coffins, and also the painted baseboards of sarcophagi.[3]

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1 In the statuettes discussed by Miss Swindler, the hands were shown in both ways.

2 Breccia, Alexandrea ad Aegyptum, p. 136.

3 Budge, The Mummy, pl. xxxii.

The suggestion that Edgar makes that the upraised hands attitude was perhaps only used at Kom Abou Billou for the representation of children, must be reconsidered in view of evidence to the contrary in the present collection. In the limited number of stelae of this type available to Edgar, he noted that the oldest age associated with the attitude was 21.[1] In the group we are studying, however, eleven provide proof that it was used more widely.[2]

Because of the prominent use of the upraised hands attitude on Coptic grave memorials[3] it may be advisable to add a brief note on the differences between these Christian monuments and the pagan stelae which we are concerned with here.[4] First, the reliefs in the present collection are totally lacking in any of the characteristic detailed decorations of Coptic art. Secondly, they do not exhibit any Christian symbolism, but on the contrary feature the jackal and hawk which are distinctly native in origin. Finally, the majority of the stelae from Kom Abou Billou show the forearm held up vertically, whereas on the later Christian reliefs it is usually at about a 60° angle from the horizontal.[5] The latter factor cannot, however, be considered a determining one for both ways are exhibited by paga-

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1 Edgar, Greek Sculpture, p. xiii.

2 The following stelae show an association between this attitude and persons ranging in age from 21 to 39: Cat. Nos. 4, 13, 21, 31, 38, 38, 42, 53, 44, 49, 55, and 72.

3 For the best examples of Coptic memorials see Crum, Coptic Monuments, pls. l-liii.

4 The general use of this attitude at the time of the transition between the dominance of Christianity and paganism in Egypt has perhaps in some cased led to hasty dating. For instance, a stele in the Field Museum of Natural History in Chicago, is catalogued as Coptic and yet closely resembles those of the present collection. It occurs to me that this stele may be improperly identified unless there is other evidence which has not been published. See George T. Allen, ed., Egyptian Stelae in Field Museum of Natural History, p. 76 and pl. xliii. The Brooklyn Museum lists as Coptic two stelae which are very much like those we are studying. Both include jackals in profile and one stele has the familiar banquet scene. See Brooklyn Museum, Pagan and Christian Egypt, p. 22 and figs. 35, 36.

5 Margaret A. Alexander, "The Symbolism of Christianity", Archaeology, Vol. III, No. 4, 1950, p. 245. This article draws attention to the fact that the Christian pose resembles the cross.

and Christian stelae.

The third attitude used to represent the deceased on the stelae from Kom Abou Billou is found only on a few reliefs, but was nevertheless apparently a common enough subject in Roman times. The figure is shown standing with the right hand either holding a patera over a small altar so as to offer a libation, or with the hand in such a position as to suggest the sprinkling of incense. In either case, the person would of course be recognized as performing an act of devotion. It will be remembered that a stele mentioned above presented a Roman soldier holding a patera over an altar, and the attitude was a common one in the Roman world. The attitude involving the sprinkling of incense over an altar was a design even used on coins of the day.[1]

The small altars shown on these stelae are easily matched by examples in the University of Michigan Museum of Archaeology. The latter were recovered from other areas, but are certainly of the same type as those used as models by the stone cutters in this locality.

The most persistent form of symbolism on the reliefs from Kom Abou Billou is the representation of a seated or reclining jackal. Apparently where this symbol was not part of the original design for a relief it was later crudely scratched in some available space on the stone. The jackal is in the majority of cases shown in profile, but the use of the frontal position may be seen on the more expensive stelae which exhibited better workmanship.

The early association of the jackal with Anubis, the god of the dead, was a natural one according to Erman, because in the earliest times when

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1 One of the coins found at the site where the stelae we are studying were recovered, exhibits a design of this type. Coin No. 165, University of Michigan Museum of Archaeology.

the dead were buried in the desert, these animals could be seen in the evening prowling about the graves.[1] It was only reasonable that in the imaginative minds of the primitive Egyptians, the jackal should come to be considered sacred to the god of the dead. From the time of the Memphite stelae, the formula on the stelae asks the protection of Anubis in guarding the grave. But as Maspero pointed out, Osiris and Anubis were not only chosen for special attention because of their roles as guardians, but also because of their connection with the origin of funeral rites. The god Anubis furthermore presided over the embalming of the mummy, and according to a later belief, led the mummy into the presence of Osiris, and watched over the weighing of the heart. The jackal was, therefore, always a common feature throughout the history of Egyptian funerary art. The Middle Kingdom stelae especially feature jackals in pairs facing each other, or in some other arrangement that fit into the decoration of the monument. It was noted in Chapter III that while the long tails given these animals were a part of the artistic tradition, they were often lacking in the present collection, and the jackals sometimes took on the appearance of ordinary hounds. Such changes in the later period were perhaps partially due to the general carelessness of the workmanship on these stelae. On the other hand, as Sir Alan Gardiner has noted in his Egyptian Grammar,[2] the Greeks very often confused a simple representation of a recumbent dog with a jackal in this position, and this confusion may very likely have influenced the symbolism at this later day. The jackals were not placed on these reliefs according to any set pattern, and of course at times were not used at all. However, the connection between the representation of this animal and a stele dedicated to the deceased is clearly

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1 Erman, A Handbook of Egyptian Religion, p. 15.
2 Sir Alan Gardiner, Egyptian Grammar, 2nd ed., p. 459.

grounded in native belief and practice.

Professor Henri Frankfort in a recent book, Ancient Egyptian Religion, An Interpretation, draws some interesting conclusions concerning the Egyptian attitude toward animals. Disregarding detail and local difference, Frankfort finds that for the Egyptians, the animal, irrespective of his particular nature, seems to have religious significance.[1] When discussing Anubis, he notes that while most commonly shown as a reclining jackal, this god was by no means a deified animal. This is evident from the papyri and reliefs where he is shown with a human body, and jackal's head. Frankfort decides that it was the Egyptian's concept of an animal's otherness which gave him this feeling of religious awe before all animal life. By otherness, the interpretation is made that he saw in the nonhuman, the superhuman. This observation is interesting, and related to our study in the following way. If, as has been noted, the faulty representation of the jackal is oftentimes not just carelessness, but more a result of the desire to simply represent a jackal like animal, then what Frankfort points out seems essentially correct. Thus, while the connection with Anubis is lost, what is represented still provides the person who erected the stele, that appropriate feeling of religious respect and honor toward the memory of the dead. In short, Frankfort reduces the whole matter to a simple relationship between the representation of an animal and religious feeling. It appears to me that this was about the level of understanding of the stone cutters at Kom Abou Billou. On the other hand, it must be admitted that the frequent cases of the jackal being a later addition would suggest that there was current in the locality a strong feeling for the necessity of such a representation, and that the symbolnwas

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1 Frankfort, Ancient Egyptian Religion, An Interpretation, p. 9.

more than just a matter of form.

The falcon, which was sacred to Horus, appears with much less frequency than the jackal. The god Horus is involved in the long and often confusing legends with respect to his father, Osiris, whose murder he avenged. Horus, according to tradition, was incarnate in every Pharaoh, and from the 1-st dynasty onwards, a falcon is the totem of the Pharaoh who at death flew to his maker in this form. The symbol of the falcon was thus a common one on standards and in funerary art. In the present collection the symbol is never found alone, but is always paired with a jackal. This may indicate that it only represented a desire for variation which is in keeping with the fact that it was used almost exclusively on the more expensive stelae. The representation was obviously a proper one for these stelae, but without the suggestion of necessity as was indicated for the jackal.

The inscriptions,[1] which in the majority of cases are very short, are of practically no value with respect to the religious beliefs of the times. Besides giving the name of the deceased, his age, and perhaps the year of the emperor, the object of the inscription was apparently to commemorate or to eulogize the deceased.

The constant use of the same elements on the one hundred and ninety-four stelae in this collection, and others from this provenance, makes it very clear that certain forms had become conventionalized in the particular locality from which these stelae were recovered. The same process occurs in every age, and if the people who put up these memorials were not acquainted with the meanings of all the symbolism, certainly the same is true in our own time. The placing of lodge order emblems on modern day tombstones is a widespread practice, and yet how many even of the immediate family would

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1 See Chapter V.

know what the symbols involved actually represented. It is the desire to show respect by erecting a proper memorial to the deceased, that has motivated such conventionality in every age. The stelae from Kom Abou Billou show us how the people in this particular locality responded to a universal urge.

CHAPTER V THE INSCRIPTIONS

In keeping with the generally poor quality of the stelae in this collection the inscriptions are short, crude, and often very carelessly executed. Rarely is the area devoted to the inscription free from damage, but the constant use of stereotyped forms often makes it possible to recognize a word of which only a few letters remain. In this collection one hundred and twenty-three stelae have inscriptions, but many of the others have incised horizontal lines at the bottom of the stone which went unused.[1] There are only three instances where the inscription was placed beside the figure in the relief area.

In many stelae the inscriptions were painted black or occasionally red ochre. The stelae on which the texts were not incised but only painted are rare, although there may have been other cases where the paint has entirely faded.

With only three exceptions the inscriptions are entirely in Greek and easily read where the meaning is not obscured by faulty grammar or spelling. Frequently of course, portions of the inscription, especially near the edges of the stele, are indistinct or missing because of damage to the stone. In two of the three inscriptions where Greek is not used exclusively, we see what appears to be a Demotic script which would of course suggest an earlier date for these monuments.[2] In the other stele, Cat. No. 17, there seems to be a mixture of Greek and Demotic.

The minimum content of these inscriptions appears to have been the

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1 Cat. Nos. 10, 27, and 39.
2 Cat. Nos. 11 and 45.

name and age of the deceased.[1] Next in frequence and importance was the date which is given by the year of the emperor and the day of the month. There is no doubt that this date is the time of death except for two stelae where more than one name is recorded, but only one date given.[2] Without more information the pertinence of this date cannot be elicited.

Where the name, age, and date are given there is a definite sequence which is followed with only rare exceptions. The name is recorded first followed by the age, then the date expressed by the year, month, and day.[3] Where any or several of a fairly limited group of epithets are added, they are usually placed between the age and the date. Frequently the inscription ends with χαῖρε or εὐψύχει which were customary expressions of farewell. The father's name is often given in the case of a deceased child, and this is more often true in the case of a daughter than a son. There is only one instance where anything is said about the career or past life of the deceased.[4] In this case it is noted that the deceased was a linen merchant. Professions are also indicated on two stelae of the same provenance which are in the Cairo Museum.[5] One man is an ἀρτυματοπώλης, i.e. a dealer in condiments, and the other an ἱερογλύφος, i.e. a carver of hieroglyphs.[6]

The most commonly used epithet on these stelae is ἄωρος, which may be translated as "died prematurely" and was generally associated with children, but was not reserved for them exclusively. In fact the evidence from this collection shows that in addition to its use with sixteen children

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1 In the case of a very young person the number of months in addition to years is also occasionally given.
2 Cat. Nos. 139 and 171.
3 Cat. No. 13 provides a good example of the average inscription.
4 Cat. No. 44.
5 Edgar, Greek Sculpture, No. 27630.
6 Edgar, Greek Sculpture, No. 27541.

it is also associated with five persons who died in their twenties, two in their thirties, and one each at the much greater ages of 73[1] and 82.[2]

It is apparent that ἄωρος was used less frequently in the inscriptions for persons of older ages. Nevertheless, that the death of a person in their twenties or thirties was considered as untimely, would not be difficult to understand if we might assume that an older parent or griend had arranged for the stele. The two instances where the term is used with a very advanced age must be considered as blundering on the part of the cutter. Such a mistake was perhaps due to the apparently careless way in which a selection from a small group of standard epithets was hastily added to the stone with little consideration for exactness in meaning.

The second most commonly used epithet is φιλότεκνος which speaks of the deceased as devoted to their children. This term might easily be expected to be popular if we assume that it was usually the children who erected the stele to a parent. There is only one instance where childlessness is recorded. On one stele, Cat. No. 58, a young woman is said to be ἄτεκνος.

The majority of the other epithets suggest love of a husband, sister, or brother and are mixed in with those pertaining only to personal characteristics such as: χρηστός, worthy; εὐσεβής, pious; φιλόφιλος, friendly; and, in one instance φιλανθρώπος. Another epithet used is one which describes the deceased as free from pain: ἄλυπος.

The epithets discussed above are sometimes in the vocative case which was of course familiar usage on Greek sepulchral monuments. This formal style in the case of these crude inscriptions, however, would appear to be

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1 Cat. No. 111
2 Cat. No. 189

more a result of copying and standard usage than any literary device.

For fifty-five of the women and for sixty-six of the men the stelae preserve definite ages. Of the women, twenty-four died before 21 years of age, twenty-eight between 21 and 70, and three after 70. Of the men, seventeen died before 21, forty-four during the middle years, and five after 70. These figures appear to indicate that many persons were living longer than might be expected in these relatively poor times. This seems especially true when we take into consideration the forty-five deaths occuring among men in the middle years. Thirty-two men lived to be 40 years of age or older, and of these fifteen lived past 60. Generally speaking the same is true of the women. On the other hand, according to our figures there was a much higher death rate among female children. The figures for children however, have to be considered with caution for the practice of erecting a stele to a child, especially the very young, may not have been a common custom and it is entirely possible that deaths in the early years were far more numerous than our figures would indicate.

The information supplied by these inscriptions is significant in comparison with the conclusions reached by a broader study of the subject which was published in the Cronique d'Egypte in 1945.[1] The latter investigation was based on a study of the ages available from eight hundred and thirteen funerary monuments and mummy tickets of the Graeco-Roman period. The average age at death, which was computed by dividing the total years of life for a group by the number of deceased, was 32.39 years. Using the same method with the one hundred and twenty-one ages available from our stelae we arrive at the interestingly close figure of 32.87 years. The

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1 Marcel Hombert and Claire Preaux, "Note sur la duree de la vie dans l'Egypte greco-romaine", Chronique D'Egypte, Nos. 39 and 40 (Jan-Jul., 1945) pp. 139-146.

average age at death given for each sex in the former study was 29.13 years for the women and 34.27 years for the men. These figures are comparable to the 28.30 years for the women and 36.67 years for the men as determined from our inscriptions. It is apparent that the chances for a longer life were poorer for women, and as pointed out by the article we have referred to, this is true today in certain Eastern countries.

Thus it appears that the stelae from Kom Abou Billou not only reflect the lower artistic standards of a wider area during these times, but that they also show how the average length of life in this particular region was about the same as for the rest of Egypt during the Graeco-Roman period.

CHAPTER VI CONCLUSIONS

The significance of the present study of a fairly large number of stelae from Egypt has been greatly increased by the fact that these were recovered from a particular locality and can be shown by numismatic and epigraphical evidence to represent a definite period of time. We are thus able to see the customary manner in which the dead were commemorated by those living in the area surrounding the ancient city of Terenouthis during the late third and early fourth centuries.

The poor quality of workmanship and low artistic standards which these stelae display are what might be expected in view of the knowledge we have concerning this time in Egypt. In this respect they help substantiate a general viewpoint by providing evidence from a definite locality. In addition, as pointed out at the conclusion of the last chapter, the ages given by the inscriptions on these monuments indicate that the average length of life in this area was probably in close agreement with that of the rest of Egypt during the Graeco-Roman period.

The one hundred and ninety-four stelae in this collection constitute the largest number from this provenance ever to be considered as a group. They make available a range in workmanship and many designs which were unknown to others who have studied similar reliefs. It is possible therefore to make certain conclusions with respect to the relationship between the various types.

The majority of the stelae are of poor quality and cut in hollow relief, a method first used in the Old Kingdom. It required less work and so furnished a less expensive product for the general market. The poorer types also continued to use the ancient conventional method of

showing the lower part of the body in profile. This form had been used in Egyptian art from the very earliest times and had the added advantage of being easier to execute in hollow relief. The cheaper stelae are further characterized by a lack of elaboration and artistic coloring. They often presented little more than the minimum which would be representations of the deceased, centered within simple frames of incised lines.

The more expensive stelae show a tendency toward more individuality through the adoption of Greek forms, the relaxation of the stiffness in the native style, the use of frontality, and the more elaborate use of color. The temple doorway, the reclining figure, and the arrangement of the banquet scene are especially to be noted as following the Greek tradition. Yet these new influences did not affect the essential mood of the subject. The general impression given by these stelae is without doubt one of formality and is completely unrelated to the display of grief which is so characteristic of Athenian sepulchral monuments. The religious symbolism too is rooted in the native tradition. The frequent representation of the jackal, the use of arched bands over the central figures, and scenes featuring ships are especially good examples of the continuance of age old traditions of Egyptian funerary art.

The blending of the Egyptian and Greek forms is at times very subtle. This is undoubtedly due to the manner in which these forms became a part of a limited number of conventional designs which were accepted as proper by the population as a whole and therefore useful to the artists who produced these monuments. The composite types, as seen especially in those stelae which feature ships, clearly show the naive way in which the stone cutters combined different patterns. The artist apparently decided what he wished to include, but his choice was limited to a group of standard

designs. For instance, it appears that in the banquet scene he might show either a bundle of wheat sheaves or bouquet of flowers or as in some cases only a crude symbolic representation.

Since both the banquet scene and the inscriptions are often lacking on the same stele, it seems reasonable to assume that these were items which were cut at extra expense. The basic scene was probably confined to a representation of a person performing an act of devotion. To this would be added whatever the buyer desired. For instance, it was probably cheaper to place a figure at the side of the stele than to order a special memorial with several persons depicted. The inscriptions were usually added below the relief and are on the whole short and crudely executed. They are of no religious significance. The name and age of the deceased were apparently the minimum required and to this was sometimes added the date of death given by the year of the emperor and day of the month. Many stelae also include one or two stock epithets selected from a fairly limited list.

The reliefs do not display any of the symbolism or elaborate decorative design characteristic of Coptic art, but are nevertheless related in certain ways to later Christian monuments. The attitude of upraised hands is recognized as an example of the continuity of artistic forms from pagan into Christian times.

The stelae from Kom Abou Billou present little new in funerary art, but belong to the closing chapter of a very old tradition. They show that the association between a representation of the deceased, his name, and food offerings continued to be used into the final days of paganism and that in the end there was the same formal style of presentation that was present in the beginning.

APPENDIX

Division of Egyptian history into periods:[1]	Dynasties
Proto-dynastic c. 4777-3998 B.C,	i-iii
Old Kingdom c. 3998-3335 B.C.	iv-vi
First Intermediate Period c. 3335-3005 B.C.	vii-x
Middle Kingdom c. 3005-2112 B.C.	xi-xiii
Second Intermediate Period c. 2112-1738 B.C.	xiv-xvi
New Kingdom c. 1738-1102 B.C.	xvii-xx
Late Period c. 1102-525 B.C.	xxi-xxvi
Persian Period c. 525-332 B.C.	xxvii-xxx
Ptolemaic Period c. 332-30 B.C.	
Roman Occupation c. 30 B.C. - 641 A.D.	
Arab Conquest 641 A.D.	

1 The dates given for the earlier periods are those suggested by Margaret A. Murray, The Splendour That Was Egypt, p. 11.

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21068	188	21095	143
21069	58	21096	123
21070	75	21097	78
21071	50	21098	128
21072	68	21099	117
21073	63	21100	126
21074	69	21101	80

Acc. No.	Cat. No.	Acc. No.	Cat. No.
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21106	93	21132	156
21107	160	21133	108
21108	118	21134	107
21109	91	21135	97
21110	94	21136	164
21111	152	21137	141
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21115	148	21141	178
21116	165	21142	161
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21118	103	21144	167
21119	95	21146	105
21120	90	21147	101
21121	92	21148	88
21122	157	21149	82
21123	96	21150	175
21124	106	21151	114
21125	159	21152	100
21126	158	21153	124
21127	119	21154	125

Acc. No.	Cat. No.
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21156	146
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21158	135
21159	116
21160	172
21161	83
21162	144
21163	132
21164	81
21165	127
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29012	174

PLATE I

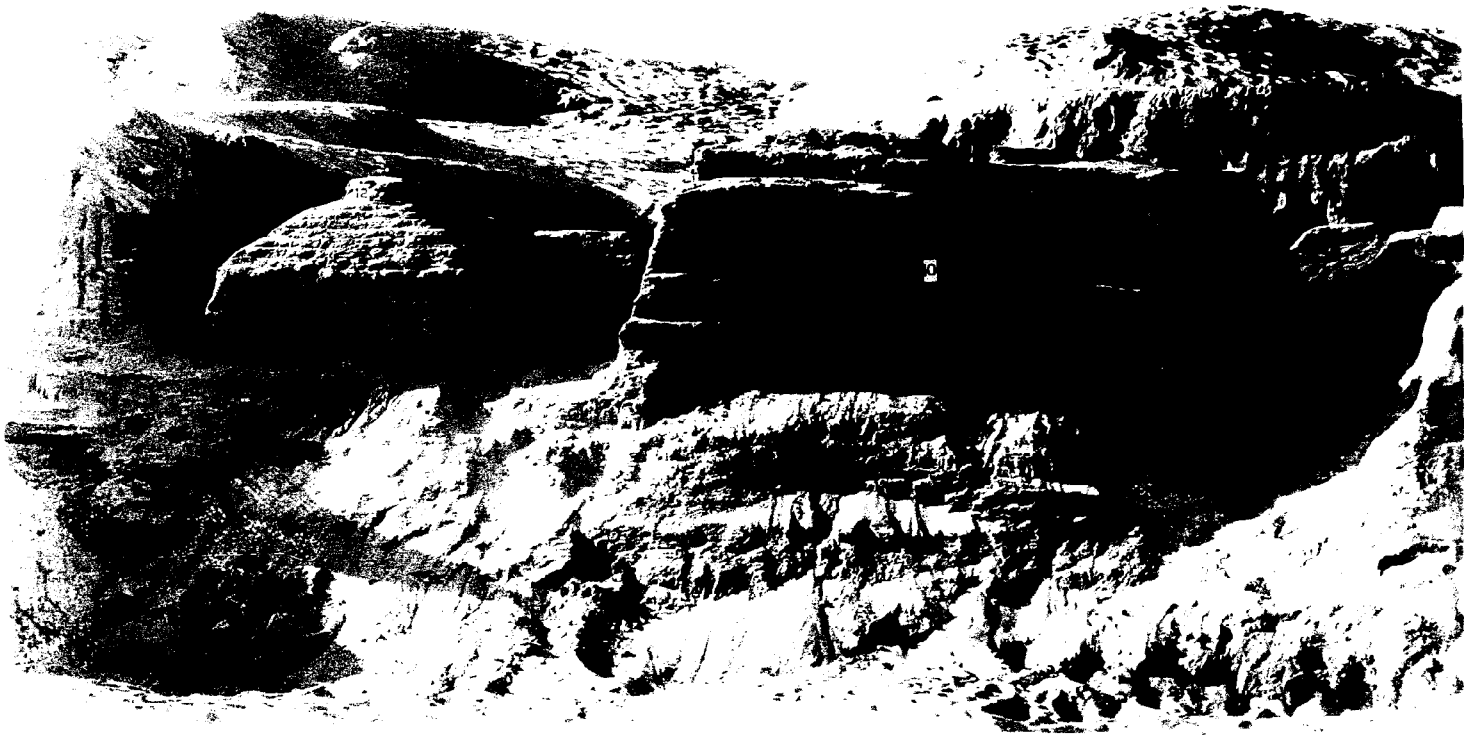


PLATE II

PLATE III.

PLATE IV

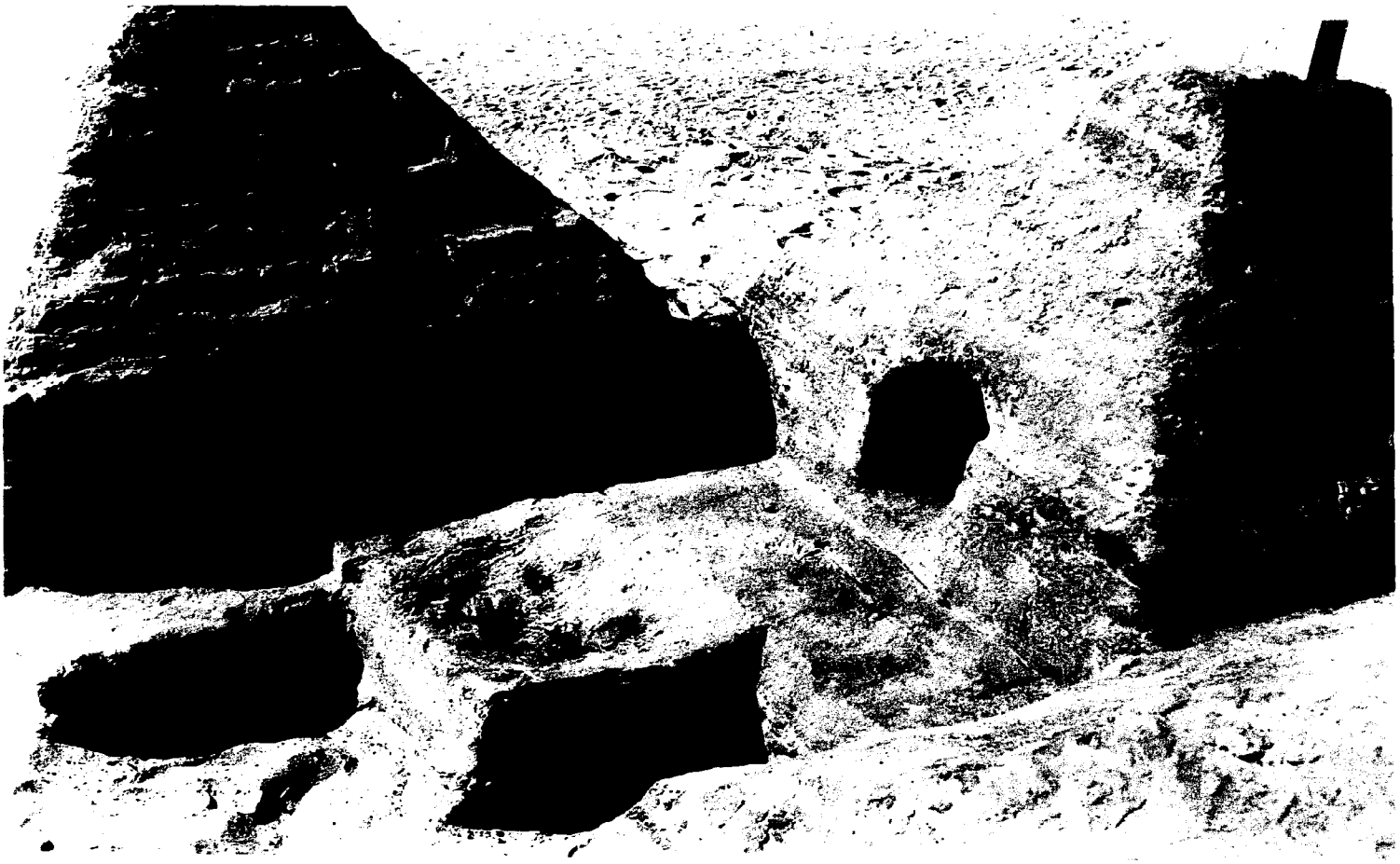


PLATE V

PLATE VI.

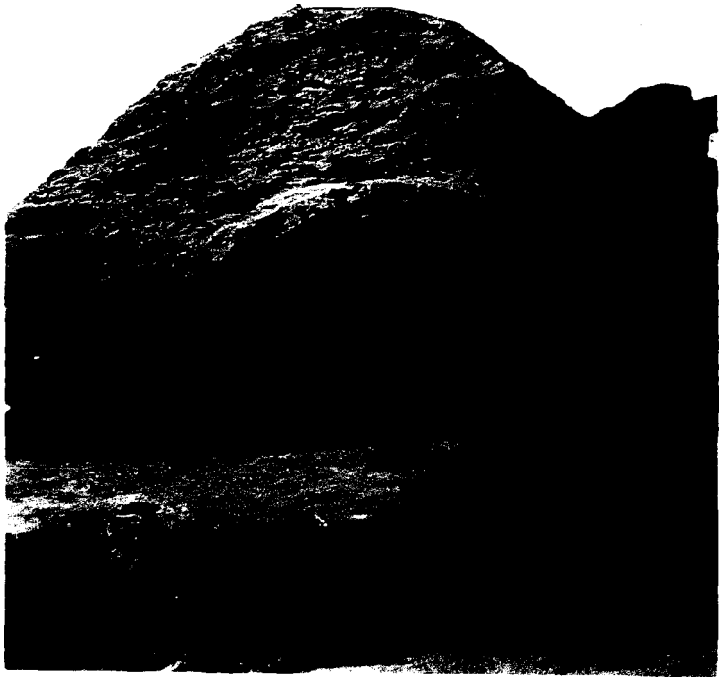


PLATE VII

PLATE VIII

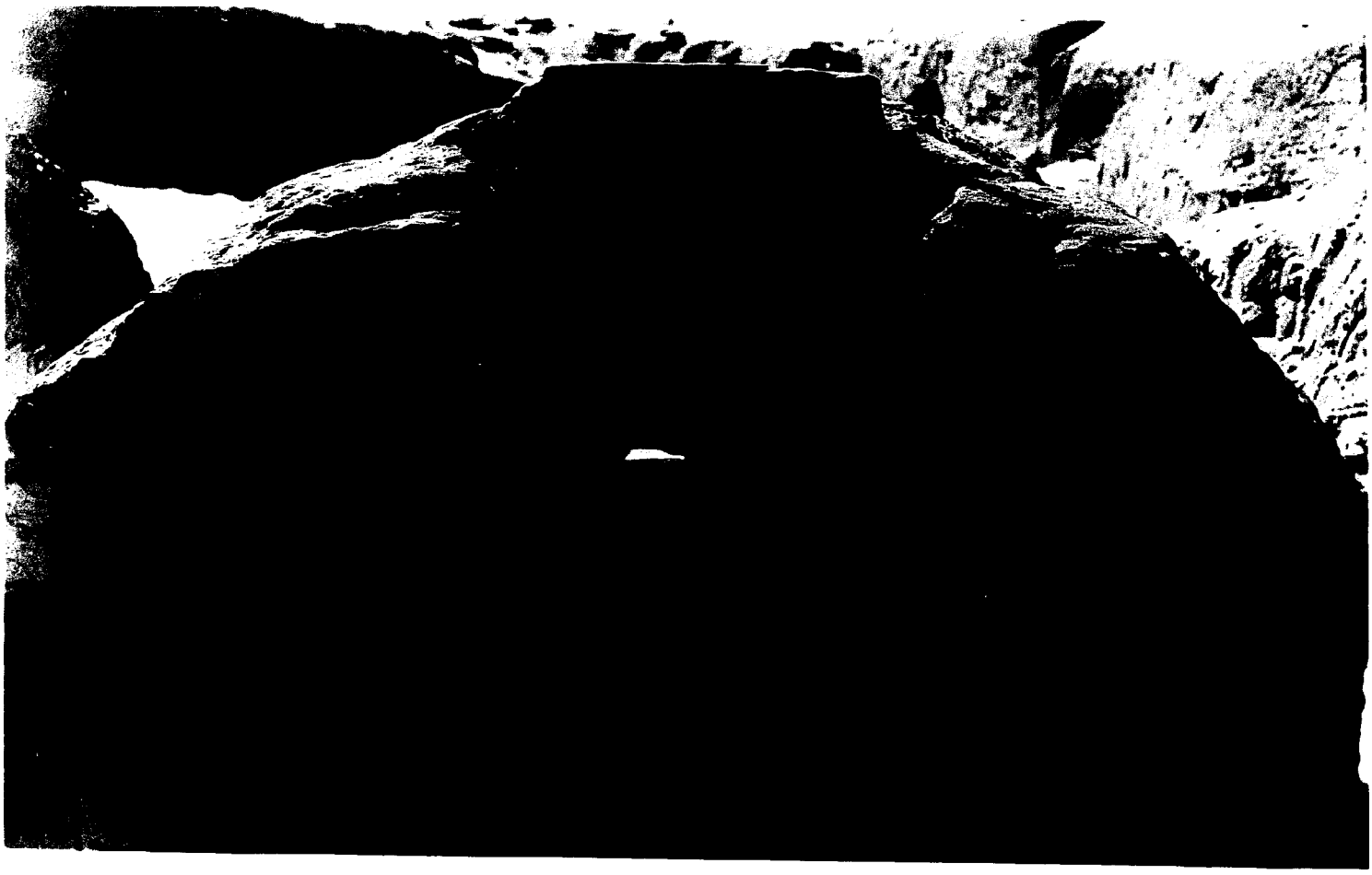


PLATE IX

PLATE X

PLATE XI

21021

PLATE XII

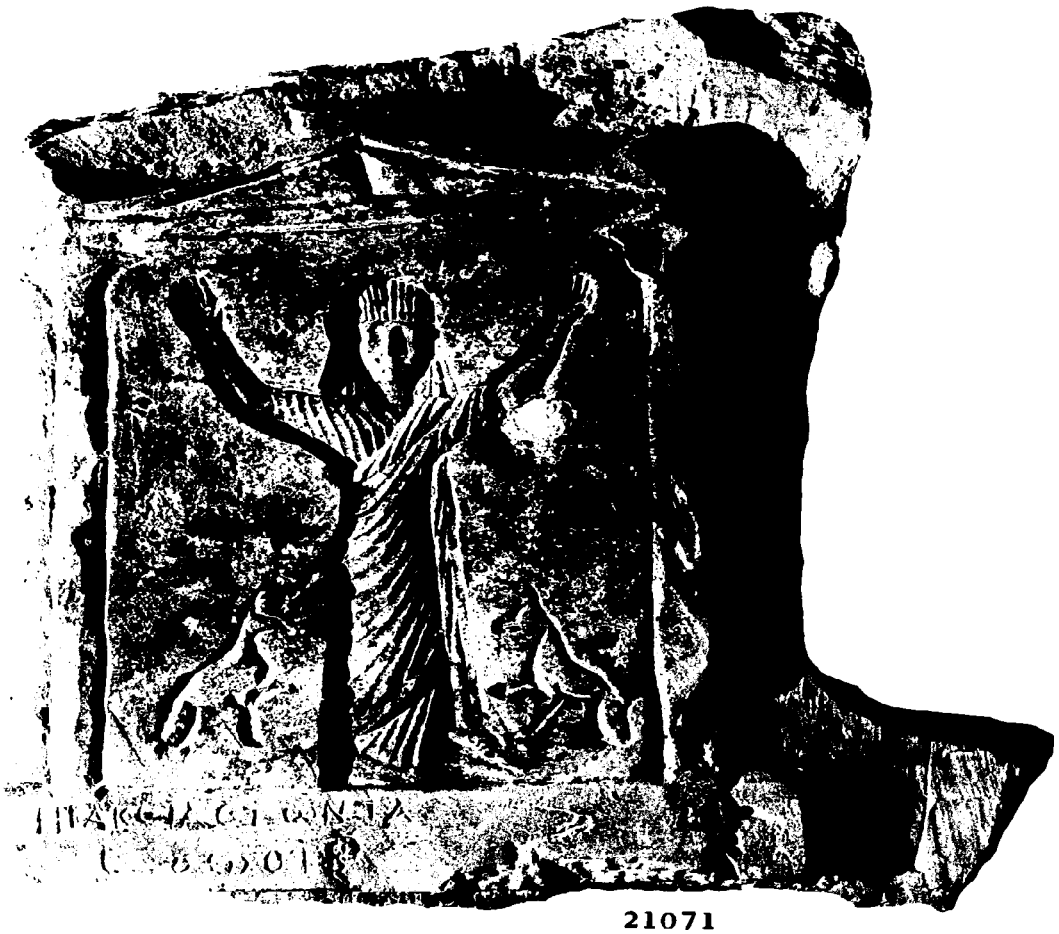
PLATE XIII

21007

PLATE XIV

21008

PLATE XV



21071

PLATE XVI

21012

PLATE XVII

PLATE XVIII

PLATE XIX

21026

PLATE XX

PLATE XXI

PLATE XXII

21073

PLATE XXIII

PLATE XXIV

PLATE XXV

21052

PLATE XXVI

PLATE XXVII.

PLATE XXVIII

PLATE XXIX

PLATE XXX

PLATE XXXI

PLATE XXXII

PLATE XXXIII

21100

PLATE XXXIV

21114

PLATE XXXV

21171

PLATE XXXVI

21176

PLATE XXXVII

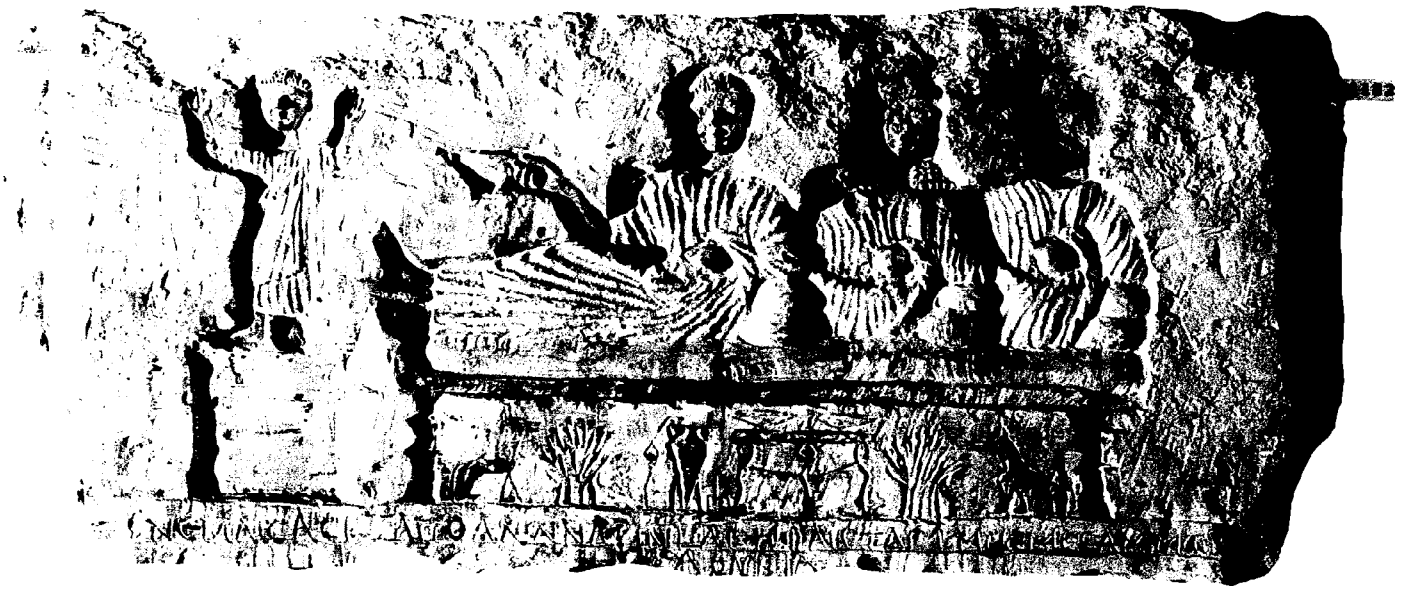


PLATE XXXVIII

21179

PLATE XXXIX

PLATE XL

PLATE XLI

PLATE XLII.

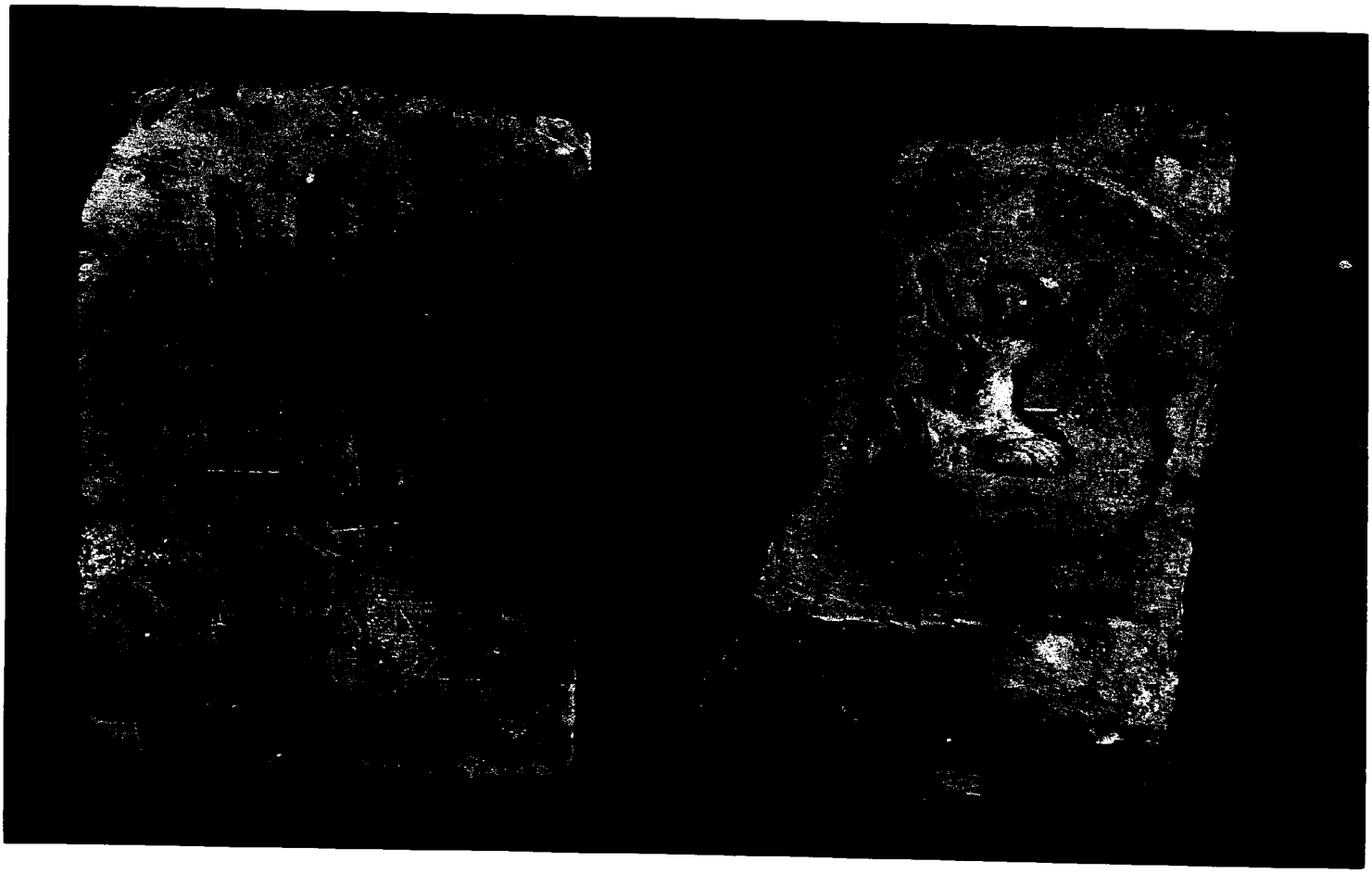
21076

PLATE XLIII

21188

PLATE XLIV

PLATE XLV



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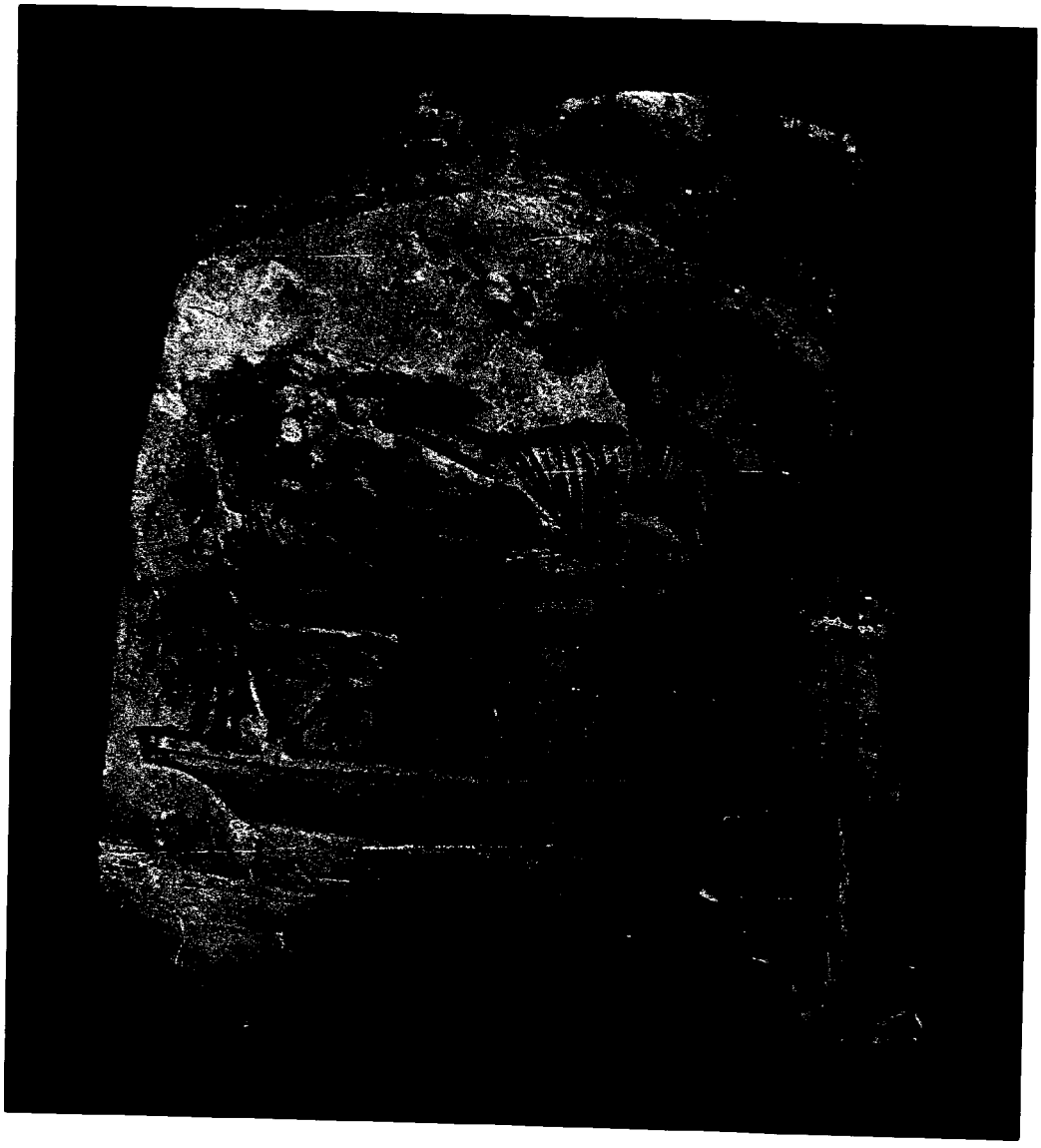

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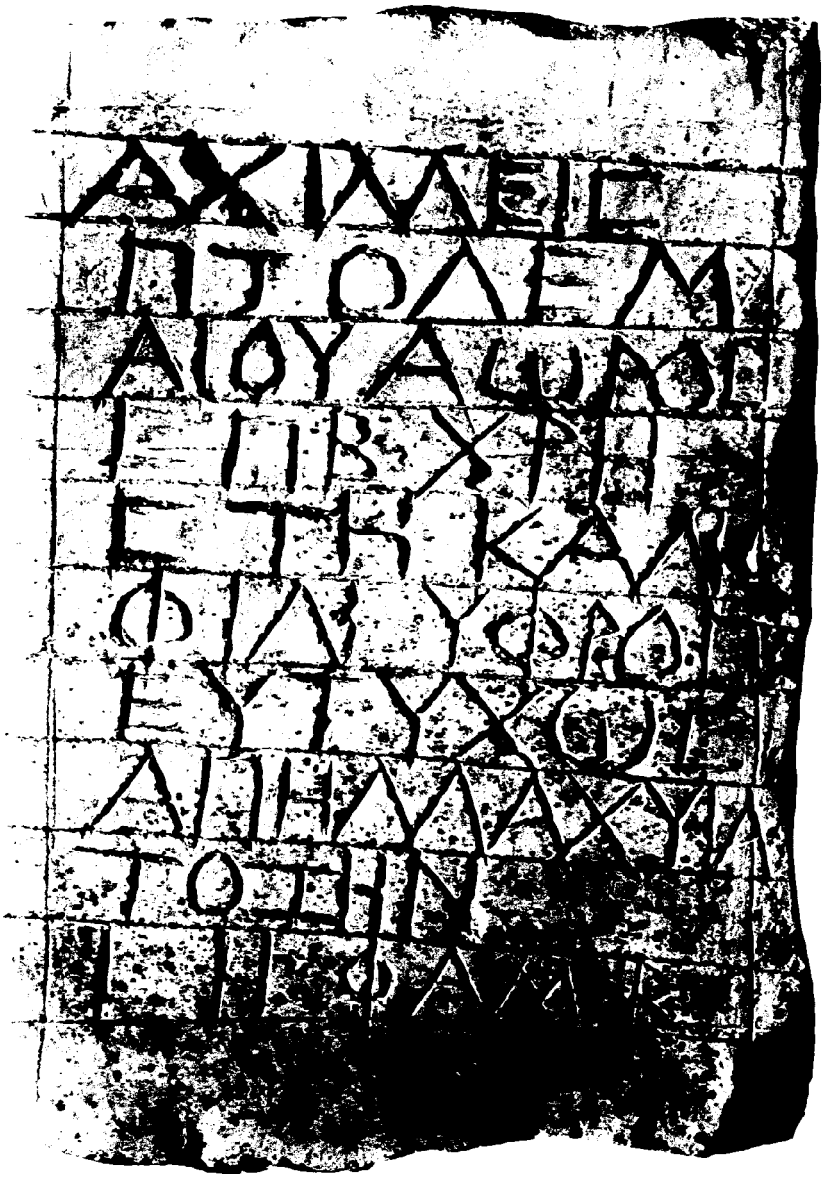

PLATE XLVIII

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